

HOUSE & GARDEN

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(January 1917—June, 1917)

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CASTLES IN SEVEN CLIMATES AND A CONTENTS

THE trouble with the castle in Spain is that it stays there in Spain. Most folks, when they dream of a castle in Spain, dream of a castle in California, or a castle on a rugged New England hillside, or by soft waters—in fact, anywhere but in Spain. For that reason Spain has been left out of the February issue, which is the Annual Building Number, and in its stead have been put the castles of several climes.

There are castles in Bermuda—types of architecture that are suitable for the American country house; castles in California, several of them; castles in New England, New Jersey, New York. There are field stone castles and clapboard, shingle and stucco. You learn how to beautify them with exterior lattice and make them convenient



Inside one of the "castles" shown in the February Number

Going inside, there are articles on furnishing and decoration—pages showing the opportunities of the February furniture

the twelve issues of 1917. With each number will be a new sort of idea presented in a new sort of way. There will be—but wait!

sales, from big pieces to little slipper chairs. You read how slip covers can become an all-year device and transform ugly furniture into prepossessing. You learn the ways of draping a French door, shown in the same manner as the curtains on page 31 of this issue. The Little Portfolio will be there with its countless suggestions and inspirations, and an article on brass for the house and one on the small dining-room.

The garden around the castle grows uncommon fruits and the newest flower varieties, and the beginning gardener learns there the whys and wherefores of soil. Altogether, a big book, crammed full of ideas and overflowing.

This is an earnest of the good things that will follow all through the year.

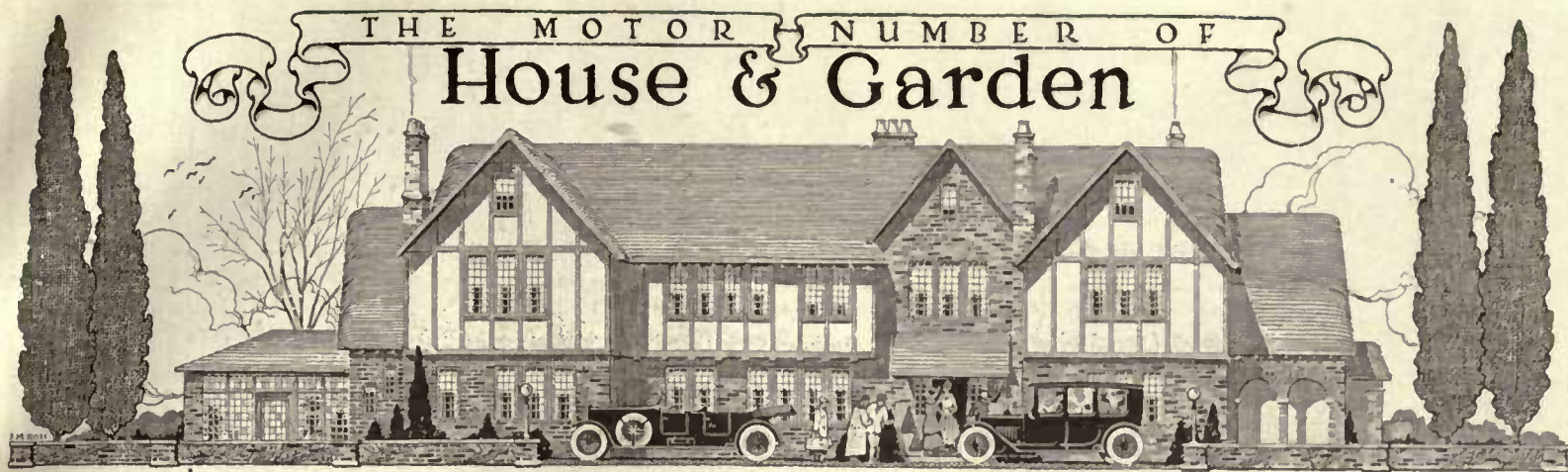
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Photograph by Tebbs

THE GARDEN WITHIN WALLS

Through the cleverness of its architects and landscape gardeners, America is fast gaining a reputation for gardens that in previous years only Continental countries possessed. We can create the semblance of age and a rustic verisimilitude that took Europe generations to make. Here in this walled garden on the estate of Julian L. Peabody at Westbury, L. I., is displayed just such clever architecture and careful landscaping. Peabody, Wilson & Brown were the architects



KEEPING DOWN THE UPKEEP OF THE CAR

By Attention to the Little Things—New Angles on An Old Problem that Concerns Every Automobile Owner

ERNEST A. STEPHENS

WHITE elephants and automobiles were considered as occupying the same class a few years ago, the point of similarity being that although it was possible to ascertain the first cost in either case, the purchaser was immediately faced by the unknown quantity representing maintenance. Dismissing friend pachyderm from further consideration, as having served his purpose and joined his fellow-shades, we have still the pleasure automobile with nearly all its early faults eliminated but yet retaining its capacity for piling up the repair and accessory men's bills when unrestrained or carelessly used.

Pages of the earlier issues of journals devoted to automobile matters were filled with data of varying reliability and doubtful utility bearing on the subject of what it cost to run a car; but in the light of later experience it has been found that such estimates, however conservative, served only to make the motorist wise after the event in the sense that a set of figures covering the past road performances of an individual car were found, in practice, to possess but little value in estimating the cost of operating a similar car under approximately identical conditions. That this should be the case is one of the apparent mysteries which require some explanation, and it is well to recollect in this connection that official fuel and other road tests made with precisely similar cars of the same make and model, over the same roads and under similar climatic conditions have shown as much as fifty per cent variance.

WHEN experts fail to determine in advance the actual cost of running an automobile under what may be termed relatively known service conditions, it seems reasonable to assume that the average motorist cannot anticipate the figure with any degree of accuracy.

Of course, if one is content to keep close record of all expenditures during a season's running, there is a reasonable expectation of the result giving an approximation of the cost of operating during the following season, but

naturally the item of repairs may be somewhat higher during the car's second year.

For those who are content to keep records of this kind, it is suggested that the item of interest on the original cost of the car should be written off, in effect, against the added health and pleasure conferred by the possession of a reliable car, but if a more business-like method is desired, the interest should be figured on the basis of what the money would bring if invested otherwise. Depreciation is another variable figure—it can be, perhaps, checked up, from time to time, by investigating the state of the second-hand car market. Storage or garaging is yet another item which varies in almost every case and repairs should be divided into two classes—the annual overhaul, and expense incurred in replacing breakages or worn parts. These several items, once determined to the individual case, may be averaged to cover the operating costs of subsequent seasons, but after all, though they may be considered as of primary importance, they do not dominate the vexed question of what it costs the average motorist to run his car. Items which are practically constant are insurance, taxes, registration, license and chauffeur's salary.

General running expenses are usually considered as being represented by the cost of tires, gasoline, oil and grease and, to owners of methodical temperament, it is an easy matter to keep the records, checked by the speedometer reading, necessary to arrive at the cost of each per mile, per month or season, or in fact in any division of time or distance.

This method is useful only in the sense that it tells what use has been made of money after it has been spent and gives an approximate idea of what may be spent in the future under similar service condi-

tions, but it is not at all safe to rely on one month's or one thousand miles' running as being indicative of another's. In fact it may be said that such a method would be reliable only if the two unknown quantities—the roads and the driver—could be reduced to a known equation.

UPON the principle that it is better to be wise before the event than after it, and basing an argument upon the foregoing premises, it seems fair to take it as an axiom that whatever you can save by giving proper care to the components of your car during a season of normal operation, will help in meeting any unexpected costs incurred through possibly abnormal conditions encountered later on.

Tires are, it is generally admitted, the most costly item in the operation of a car, and nevertheless it is undeniably true that they receive but a fraction of the attention they need in order to give efficient service. A tithe of the attention given to the electrical system would, if bestowed on the tires, make a surprising difference in the year's bill. Tire records may be individually kept by the aid of a notebook and the speedometer. These are useful for comparative purposes but won't really reduce the actual tire costs.

There are two accessories of primary importance in the well-being of the tire; these are the pump and the pressure gauge. A tire which is in good condition cannot be injured by such over-inflation as is possible with either a hand or engine-driven pump; the limit is really controlled by the comfort of the car's occupants, as riding on absolutely hard tires is decidedly uncomfortable and the extra vibration caused by them is apt to cause minor mechanical troubles. The golden rule of correct inflation is twenty pounds per inch diameter (for example, a 4" tire should be pumped to eighty pounds) tested with a pressure gauge. It is impossible to attach too much importance to this point, and it is also well to recollect that the atmospheric temper-

(Continued on page 54)





Barber & McMurray, Architects

Here the outdoor note is found in the lattice, the wicker furniture and the plants; the indoor note in the fireplace. It is a simple room showing many desirable points. For the tile floor might be used the alternative of wood painted to simulate tile. Fibre rugs could be laid over it. Ivy can be trained up the trellis. The radiators are well concealed, and there is the added cheer of the fireplace

THE PORCH ENCLOSED FOR WINTER LIVING

Where Willow, Reed, Rattan and Painted
Furniture Find Their All-Year Metier

DAVID SCOTT

BECAUSE it stands for the transition between the house and the garden, between outdoor living and indoor comfort, the porch enclosed for winter has become a necessary adjunct to the house. Remembering these purposes we can be guided in the choice of furnishings and the methods of construction.

Have the windows and doors so built that the room can be thrown open for summer. They may either be removed entirely and stored away, or the windows may be arranged to slip down into a pocket in the wall after the manner of trolley car windows. In any instance they should be well fitted so that the room can be sealed for winter.

The floor can be of tile—red tile laid in white cement is a favorite—composition, marble, or a less expensive alternative will be

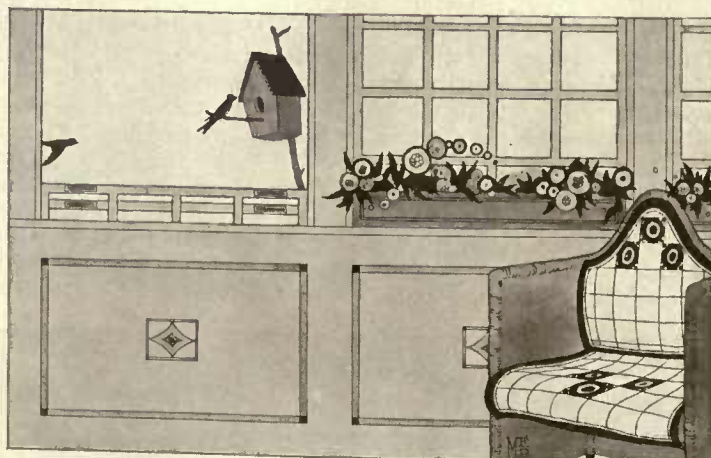
found in painting the floor to simulate tile. Except in the very elaborate porch, the rugs should have the outdoor charac-

ter. Grass and fibre rugs and mats are best. They take the chill off the floor and pull the room together, decoratively speaking.

In the walls can also be found the outdoor note. Lattice painted to suit the color scheme of the room is the best treatment, and the design may be elaborate or simple according to one's wishes or purse. Ivy may be trained up the lattice, or better, tied to it so that it can be taken outdoors when the weather grows warmer.

Plants, of course, are a necessary feature. In their bright flowers and shining leaves they are pleasantly reminiscent of summer days. Either in pots on a stand or in boxes ranged by the wall or near the windows, they add a wonderfully decorative note.

As there will be a great deal of light in the porch, the curtains should be chosen to tone down



Doubtless you recall how the windows in a trolley car slip down for summer. The same principle can be applied to the construction of the enclosed porch



Mrs. G. V. R. Barnewall, Decorator

A corner group showing some interesting details—the curtains hung loose, and the use of wrought iron in a radiator grill and lamp standard

James Greenleaf Sykes, Decorator

In its winter garb the porch may be elaborate as desired. Here it has been converted into a conservatory with winter draperies and rugs in place

To the right is the other end of the enclosed porch shown opposite. It is used as a breakfast room. Again lattice plays a leading rôle in decoration



this glare. Do not use cretonne or linen unless it be lined, for remember that this porch will be seen from the outside, which would necessitate these curtains' being lined. Casement cloth is the best choice, and after that ecru net or scrim. If this fabric is used for glass curtains in the other rooms of the house, the windows will have the desired uniformity and consistent effect.

Wicker, reed and cane, stained or painted, is the furniture *par excellence* for the enclosed porch. But our choice should not be limited to them. Painted furniture gives a cheery color note, and if painted in well chosen shades, will lend the room distinction and individuality. The lines of this furniture will accord with the general character of the room—if it is formal, painted cottage furniture will be out of place. One

must decide what sort of room she wants; after that the type of furniture will follow naturally and easily.

Wrought iron, which is coming again into vogue, finds its place in this room. It has a dozen uses—for radiator grills, lamp standards, plant boxes and plant stands, and even stands for the goldfish bowl. It can be painted and antiqued to suit the scheme of the room or left rough with gold rubbed into the turnings of the metal.

Whatever the furniture, see to it that the room is comfortable. Have at least one easy chair. A chaise longue of wicker or even a steamer chair will answer the purpose. If the porch is large enough, one may use a couch or a hanging couch suspended from the ceiling by chains.

The color in the porch should be found

in the small movable objects. Keep the walls and floors—as in any other room—unobtrusive. Find color in the plants, the upholstery and the lampshades.

A final word on comfort. As this room is to be occupied during the coldest months, see that ample provision is made for heating. The pipes may be run out from the house or radiators may be permanently installed. For the sake of appearance the radiators should be boxed in with lattice, wrought iron or wicker grills. In that way they also serve as seats or side tables. In addition there should be a fireplace. It requires too great a stretch of the imagination to gather round the cheery radiator! The open fire is best. It lends that air of comfort and welcome so necessary to this midway spot between the outer cold and the warm rooms.



Courtesy of Joseph P. McHugh & Son

The color notes here are found in the upholstery and rug which are in tones of dull gold, old rose and blue. The wicker willow is stained mahogany. Casement cloth is at the windows



W. Adams, Architect

Casement cloth is used here to subdue the strong light from the large windows, throwing a pleasing tone over the room. The plant stand against the wall gives the relief of growing green things



A living-room that is immensely livable. Weathered oak, hand-adzed beams support the ceiling. The walls are rough plaster painted deep cream. Some of the furniture is oak, some is painted. The hangings and upholstery are blue. There is room enough for several distinct furniture groupings: a music corner around the piano, the center table and the fireplace davenport with its refectory table behind. A view through the doorway to the right is shown on page 19

THE RESIDENCE of JULIAN L. PEABODY, Esq. AT WESTBURY, LONG ISLAND

PEABODY, WILSON & BROWN, Architects

Photographs by Tebbs



In the exterior view of this house, shown opposite, will be noticed two porches enclosed in glass. In one is the breakfast room, shown to the left. Antique tile, brought from Sicily, forms the floor. The tile has a dull white ground, decorated with geometrical designs in blue and orange. On it are spread rush mats. A plant shelf ranges along one side. The furniture is of the simple farmhouse pattern. Altogether it is a room in which to start the day cheerily



An adaptation of the Southern Colonial style has been used in the architecture. The unusual height of the pillars is balanced by the width of the porch, together with the two glassed in rooms at either side. This is the garden view



The entrance porch is an elaboration of the usual Colonial stoop, the balustrading being the same as that used on the garden side of the house. Color relief is given the white shingled walls by the green blinds and box-bordered path



The interior woodwork of the hall is remarkable for its fidelity of detail to original Colonial designs which, by the dye, is the ultimate test of the worth of modern Colonial architecture. Landscape paper of an old pattern has been effectively used on the walls

W H Y I S A N A N T I Q U E ?

Which Reveals How the Heir Gets in Heirloom, How Second-Story Bill Helps the Collector, and How to Buy and Value Antiques

ROLLIN LYNDE HARTT

Drawings by Jack Manley Rosé

ANTIQUARIANS may gasp and economists wail, but history, which cannot tell a lie, records that on the 29th ultimo Mrs. 'Rastus Jones, of the colored persuasion, invested one dollar and fifty cents at the Civic Bethel's strictly cash sales-room and came out "toting" a hundred-year-old mahogany chair.

It was a treasure.

More than that, it had been nicely mended and varnished. For the Bethel, whose aim it is to untramp tramps, achieves that noble design by making them tinker the rubbish you and I so magnanimously send in. Once tinkered, it sells for what it will fetch, down yonder in the slums, and the profits untramp more tramps. A jolly arrangement all around. It rids us of our rubbish. It benefits retired roadsters. It supports the Bethel. Incidentally, it now and then supplies colored ladies with antiques.

And yet Mrs. 'Rastus was by no means in high spirits on the 29th ultimo. She grumbled, and history transcribed verbatim this growl of repentance: "Ah's done made a sho' 'nuff chump o' mahseff to buy dat low-down, ole-fashion' ahticle! foh de Lawd, Ah has. Nex' time, Ah's gwine blow two dol-lahs, an' be up-to-date an' classy."

So you may imagine the lady's astonishment when, on the 30th ultimo, she resumed her labors at Mrs. Norman Daingerfield's town house, and there, in the Daingerfield drawing-room, beheld an object that prompted a cry of, "Golly! Dat's de very spittin' image ob my chair!"

Now, it is possible for chairs to fool colored ladies, as well as white, but everlastingly impossible for chairs to fool history. Those two were mates. And it was Mrs. 'Rastus, not Mrs. Daingerfield, who had the better chair of the two.

At Carney's antique shop, where the Daingerfield antique had been "picked up for only ninety-three dollars, incredible though it sounds, my dear," you will not catch them mending their chairs. They bang them around, and had persecuted this particular chair till it wobbled on its pins.

A DABBLE IN ANTIQUES

I could poke fun at Mrs. Daingerfield with keen joy, except that I, too, have dabbled in antiques. For example, there was that hundred-year-old house I rented. Quoth the Raven—but first hear me.

Upon my word, it was the sweetest old ark the heart of man could wish—a regular "birthplace," with stately white pillars, romantic, square-paned windows, and, over the entrance, the most adorable of hand-carved lunettes. Inside, the white wainscoting would show a single broad plank running the whole length of a low-stud room. The doors had latches instead of knobs. Huge fireplaces yawned gloriously. The floors were "all hills and valleys." Up attic and down cellar, you saw hand-hewn timbers. Here and there, quaint, built-in cupboards piqued the fancy; and the stairway—a perfect love of a stairway it was, with white



Back of the pawnbroker, like as not, loomed the figure known to the police as Second-Story Bill

spindles and all that. Every way you looked, the place absolutely bewitched you.

I am out now (may the saints be praised!) and asking, with a wonderment that surges from the depths of an exasperated soul, "Why is an antique?"

On those hill-and-valley floors, not an article of furniture but teetered. Down those ancient chimneys came myriads of flies. The fireplaces, designed by ancients who were geniuses at architecture, but drivelling idiots at warming houses, sent nine-tenths of the heat skyward, and I had not contracted to toast the zenith. Thin doors, so charming with their exquisite panels, let sound through as indulgently as the cellar let in water. I bailed the furnace. And those beautiful, square-paned windows—impossible to lower the top sashes. The ancients abhorred ventilation. It was they who enabled a humorist to write, truthfully, "Why is the air so pure in the country? Because the farmers sleep with their windows shut."

As you see, I am in no position to throw stones at Mrs. Daingerfield. Escaped from my genuine antique, I took refuge amid things "up-to-date and classy," but I still respect in myself the antiquary passion that was the well-spring of my woes. I have merely discovered that in the realm of sentiment there is "a point beyond which." I own up to a profound inability to sentimentalize while bailing a furnace, nor can I sentimentalize at all triumphantly while perched on a seat perilous in Mrs. Daingerfield's drawing-room. And there are instances where I go so far as to question the sweet reasonableness of the sentiment itself.



Mr. Carney opened his heart with remarkable candor. "Where do we get our stuff? Off hars."

Several years ago, my old classmate Mr. Worth Sayre was motoring through Brittany. Not far from Quimperlé, he saw an aged Breton sitting outside his cottage in full Breton costume. What a chance for a picture! Sayre snatched up his camera, alighted, and, with elaborate salaams, approached the Breton.

Pose?

Why, *parfaitement*, Monsieur!

After which, the peasant enticed Mr. Sayre indoors. There, lo and behold, stood the finest 14th Century armoire in existence. By dint of many a visit and many a parley, Sayre at last got possession of the heirloom. Heaven alone knows what he paid—he's never told.

But Heaven is also aware that there has since appeared in *Le Figaro* a very illuminating article by M. Marcel Prévost, who had traced the 14th Century armoires to their source in a Paris factory. Thence, they journey to Brittany, where picturesque peasants are in reality agents.

It was cheerful to learn this. Never again shall I weep for the dear, dead 14th Century. It is having the time of its life.

However, I shall not tell Sayre. Nor shall I hint to Mrs. Daingerfield that, within my observation, chairs have seldom lasted a hundred years. If there are humbug antiques—oh, well, hypocrisy is the homage vice pays to virtue, and there are plenty of honest antiques. What interests me is our tender regard for the genuine.

Come, come! We do not overvalue old clothes. Why do we so worship old furniture, old houses, old jewels? Because of their beauty? The reproductions are as beautiful. Because of their age? The stones in the pasture are older! Because of their associations? Most enthusiasts think so, but what, pray, are those associations? What indeed?

ASSOCIATION AND SECOND-STORY BILL

My good neighbor, Mrs. Peirson White, has a necklace, very tasteful and pretty, and at the same time very old. In a communicative mood, one evening, her husband confessed where he got it. "That sort of luck takes patience. I tried twenty reputable dealers and found nothing that quite suited. Then I thought of pawnshops, and made the rounds. Still nothing satisfactory. But I was not discouraged. I went back to the pawnshops again and again, and finally at Goldberg's I hit the very thing. Madge was delighted. You know she doesn't value antiques for their mere beauty. She cares a thousand times more for their associations." Associations! Good lack, *what* associations?

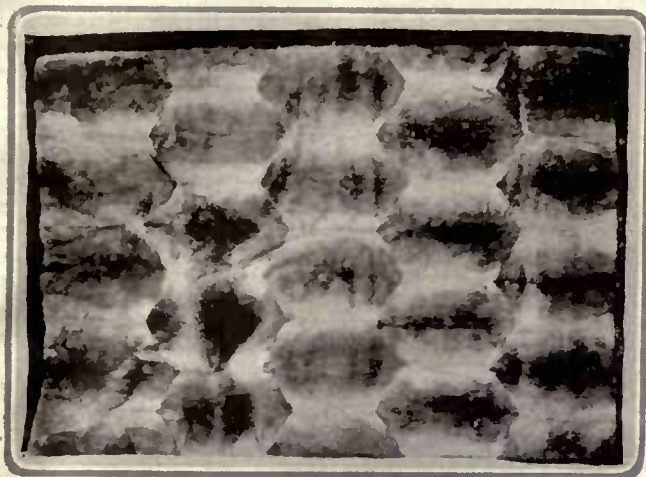
Back of the pawnbroker, like as not, loomed the figure of a celebrity known to the police as Second-Story Bill. And it might hardly have altered matters had White bought the necklace at a reputable shop.

I have made the rounds among pawnbrokers myself, sleuthing for clues. Every-

(Continued on page 66)

DE LUXES FOR LIMOUSINES

Traveling de luxe means motoring in comfort, and in winter that spells warmth and convenience. For these de luxes write the Shipping Service of HOUSE & GARDEN, or we will furnish the names of the shops where they can be purchased.



Twenty-five unfortunate rats (count 'em) were sacrificed to make a snug lining for this motor robe of heavy black velour. A final touch of winter comfort is added by an improvised muff, formed by two slits at the top. It costs \$65



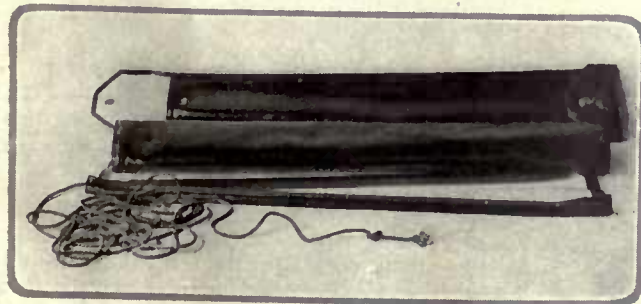
We heard of the ankle watch—and now the foot muf! This one is of brown leather and grey rat skin, warmly lined with sheep's wool. It holds two feet at a time. \$12.50



Were it not for its handsome morocco exterior, it would be a pity ever to close the inside of this overnight bag from the gaze of an admiring world. It is lined with striped silk, and the fittings are celluloid. Straps bound with patent leather. \$22



The very latest idea in safety first is to impart an odor of sanctity to your sixty-miles-an-hour course by carrying a St. Christopher medal. In bronze-green or brown finish, 3" in diameter. \$1.50

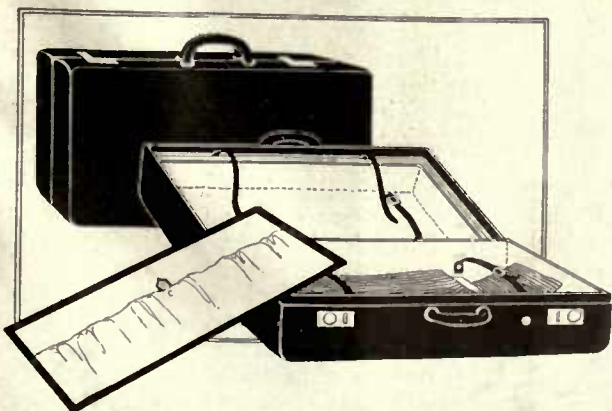


As a solution of the problem, "How shall I make my limousine more homelike?" we suggest this folding table. Its stiff black top of enameled duck makes a convenient card or lunch table for use in the car. When not needed, it can be snapped into its case. \$5.50

An ideal compagnon de voyage is this cabin style bag of morocco leather. Its most attractive feature is the removable easel fitted with thirteen white celluloid pieces. The lining is of moire silk with shirred pockets on either side of the cover. 11" by 8" by 7½". \$72



The difference between clips for lingerie and those for motor robes is largely a matter of size. These keep the robe-rail ship-shape. In brass or nickel, with monograms, \$6 a pair. Without, \$5



This sturdy running-board trunk is of black enameled cloth, lined with heavy undecolored linen. It has a board tray with a shirred pocket for small articles 28" by 12". \$24



This dream of the picnic luncher can be made to come true for the sum of \$19. Basswood covered with black waterproof duck. Completely fitted for the delectation of four persons. Tin hamper for food, four thermos bottles



THAT MATTER OF 6%



SOME day I am going to consort with an accountant. And I will ask him these questions:

"Why is it necessary for a man, when he is spending money, to figure up what that same money would have brought him had he not spent it?"

"Why is it necessary to be eternally computing that matter of 6%?"

A man buys a house in the country, for example. He wants to live in the country, he wants his children and wife to have the benefit of country air and good fresh vegetables, he wants to be able to leave the noise and bustle of the city behind him at nights and come back to the quiet little place where he can sleep and rest in peace and where, of Sundays, he can potter around his garden. So he invests \$10,000—but forthwith begins to compute a loss of 6%!

Or he may buy a car. The car will take him and his children bowling along pleasant roads, it will meet him at the station when he comes home tired from the office, it will carry his wife to market. But before he has paid out a penny of the money he must, to keep his books straight, figure that he is a loser!

I am wondering if pleasure and health aren't worth more than six per cent; if the reminiscence of happy days isn't a return bigger than any interest money can bring. Perhaps the accountant can say.

There was the case of my friend Gilford.

GILFORD came into my world the night I fell among brokers. They were pouchy men who wore silk hats, rode in limousines and could eat filet whenever they wanted to. They also smoked good cigars. I enjoyed their cigars. But even more I enjoyed their conversation. It was perfectly unintelligible, yet it was interesting.

After they had tired of markets and margins and the various financial *enfants de guerre*, they fell to talking about the ways they spent their money. Brokers do that sometimes, even the best of them. Mind you, they didn't come out in the open about it, they didn't boast—they spoke covertly and made hints, and I saw giddy visions of these cousins of Croesus who had so much pelf that they could afford to spurn it.

One went in for Rolls Royces; another remarked that a wife and family were expensive luxuries. Gilford, a little fellow with rosy, apple-colored cheeks and grey hair, confessed he spent \$20,000 last year on his garden.

We started up. "On a garden? Winter Garden or . . . ?"

"No, flower garden."

"And what did your investment yield you?"

"Flowers."

"That all?"

"That's all I wanted."

Now, had he said his investment yielded him a high grade of vegetables that he marketed at a good profit, no one would have been surprised. But flowers—pretty things to look at and to sniff, fragile things that fade before dawn—*C'est magnifique mais ce n'est pas les affaires!*

Of course, no one understood Gilford. The idea of a man spending \$20,000 a year for flowers does not enter into the calculations of most men. Little wonder that he blushed to see his heart uncovered. But he was proud of it, at the same time. If the market didn't play tricks, he said he expected to pay much more next year.

Before the night was over a different atmosphere pervaded the circle. It was as though a cleansing air had blown in from across stretches of lawn and woodland. . . . On the way up the street one of them confided in a half-ashamed sort of way, "That man Gilford makes me look like a piker. He gets so much out of life." No truer word has been spoken.

The point wherein Gilford differed from all the rest was in his complete refusal to balance pleasure and health against money. He refused to spoil the good times he was having by computing how much it cost. Gilford wasn't a 6% man. He wasn't satisfied with getting a paltry 6% out of his life. He looked on life as a 100% investment—and you saw it in his color and the clearness of his eye.

Later I saw more of it when I walked with him through his garden. He showed the sort of quiet pride an artist takes in his work. It was a creation of his very own. He had thought out the pastel shades of the borders—the soft blues of the delphiniums at the back and the gradations of color through the *aquilegia* and *myosotis*. The rose garden was his idea too, and the rockerie down by the gate where the arabis settled like white clouds on the mossy boulders.

Gilford had been playing partner to Nature that year. He had invested \$20,000 in the firm. To be sure, he was drawing a staggering interest in pleasure and health and pride. But 6%! What did 6% mean to him? He was playing for bigger stakes! He was reaching out for bigger game!

That was the way he looked at the house and the cars and everything about the place. He had one fortune to invest—and that was his life, and he planned to invest it where it would bring the biggest returns. He had written his philosophy all over the place. You read it in the flowers, in the velvet lawns, in the clean kept paths, in the well ordered house. You saw it in the stalwart limbs of the oaks and the swaying elms wrote it on the sky. It came as a voice from every bush and bower. Your ears rang with the motto: "It is more important to make life than a living."

MEN are divided into these two classes—the 6% and the 100% the men who balance their books with figures and the men who balance them with flowers.

Especially does this apply to men who aspire to country homes and motors and dogs and gardens and all the other accessories necessary to country living.

Before a man decides to go there and acquire all these conveniences he must, if he values his soul's peace, acknowledge to which class he belongs. For he will get out of his investment not according to the amount of money he puts in but according to the enthusiasm he brings to it.

He cannot draw all money and all health from the same investment. Something must be charged off against life and flowers, against the warmth of sunshine and the cool of rain, against sunsets and drifting clouds and the wind through the trees.

PERHAPS the day will come when a man will figure up his health and pleasure in the same way he now figures on money. How much can he afford to invest? How much dare he spend? He will sit down and calculate if a flower garden is a good investment and if the privet hedge will pay in privacy, and if the sight of long shadows on a lawn will bring their worth in pleasure to his eyes.

These are matters that the world would call silly and sentimental yet they are the very foundation of life and living. They were the things men once worshipped. For a time the temple was deserted, but now slowly men are returning to it, finding there a solace for their busy, hustling days, and freedom from the demands of the modern American life.

Eventually, if we are to reap a hundred per cent benefit for investments, we must evaluate country living according to its own terms; and the terms of the country are peace and health and ease and freedom. What is 6% compared to them?



TO BE WRITTEN SOMETIME ON A STONE

I have lived with my arm about Life's shoulder:

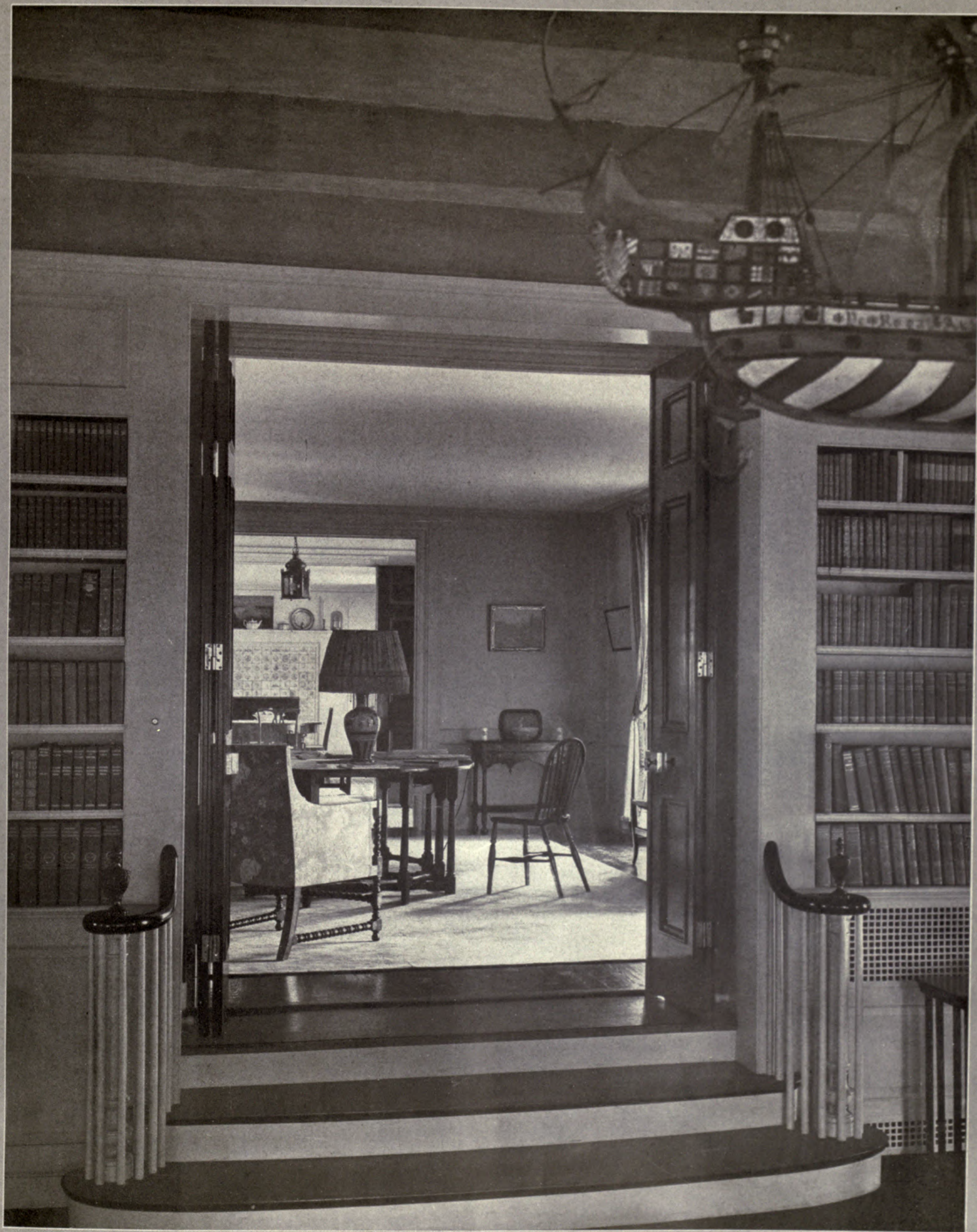
Love hath been my staff and my upholder,

My house and my couch and my cup of wine

Quick, bathe my feet, Death, while Love is mine,

And lay me in spun flax where no stars shine.

WILLARD WATTLES.



Photograph by Tebbs

ALLURING LEVELS

There is a singular fascination about a house with different floor levels. Its rooms seem to have such different personalities. That is the feeling one has on ascending these three steps. From the living-room, shown on page 14, one climbs up to the drawing-room, which is entirely different in character as it is in use. Peabody, Wilson & Brown, architects



In the upper left-hand corner is a characteristic surimono by Hokkei in which a little lady of Japan displays her very best obis and kimonos as a mark of her New Year greeting

The surimono directly above, by Kogetsu, is remarkable in the original for its blues and metallic painting. Note the New Year obeisance of the gentleman in the foreground

In the upper right-hand corner Shinsai portrays a "Girl Playing with a Puppet," an entertaining card of his greetings which proves the Japanese to be not without a sense of humor



An unusually rare surimono depicts the album in which the Japanese kept the surimono received each year from friends

Hokkei, the artist of this surimono, stands beside Gakutei as a brilliant producer of New Year cards after the manner of Hokusai



A surimono by Hokusai. This is a matchless example of the master's work in the field of New Year cards. A landscape view of Fuji such as this marks it as a rarity any collector might covet

This surimono by Hokkei is remarkable for unusual elaborations, gaufrage and variety of color

A New Year surimono of great beauty. The bamboo and plum blossoms on the screen are emblems of prosperity, happiness and longevity. The pine branch tied to the teapot symbolizes longevity



SURIMONO — THE NEW YEAR CARDS OF JAPAN

GARDNER TEALL

The cards to left and right are a rare example of a double surimono by Gokutei, a remarkable example of graufrage, as shown in the blossoms of the plum tree. Gokutei doubtless produced surimono of a quality finer than any others that we know



MUCH has appeared in magazine literature on the subject of Japanese prints in general, but very little on specialized phases. Notwithstanding this, it is, perhaps, these specialized phases that offer to the collector fresh and particular interest. The *surimono* class of Japanese prints offers, for instance, a little explored field, but one, on the other hand, free from the prohibitive discouragements that so often confront collectors who wish only to expend a limited amount from time to time.

The *surimono* (the same word is used by the Japanese to indicate the singular or plural number) is generally small in size, elaborate in execution, printed on a paper thicker and softer than that used for Japanese color prints of other sorts, and forms a congratulatory greeting or commemorative pictorial effusion. In Japan festivals are many and these evoke *surimono* appropriate to the occasion. New Year's has always been made much of by the Japanese and it is among some of the New Year's *surimono* that some of the most remarkable specimens of the technical skill of the Japanese wood-engraver and color printer are to be found.

In times past, and even with some writers on Japanese color prints of the present, the *surimono* (literally translated, "printed thing"), have not been given either their due esthetically or the attention they deserve historically. I am glad to say that collectors are coming to assert their interest in the subject independently of the narrower point of view, for, after all, the *surimono* presents a fascination, when studied, that is unique in its appeal.

THE ARTISTS AND THE ART

Harunobu, Hiroshige, Hokusai, Kiyonaga, Korinsai, Masonobu (Okumura), Moronuba, Sharaku, Shunsho, Utamaro I, Gakutei, Hokkei, Toshimitsu, Toyokuni I, Yeizan, Shinsai, Katsukawa

Shuntei, Hokuba—these are some of the Japanese color-print artists who lent their skill to the production of *surimono*.

The *surimono*—*impressions miraculeuses*, De Goncourt called them—were not for the public but for friends of the artists or of the private individuals to whose order they were made. In format they were most often 5" or 6" square, rarely more than 8". Elaboration and prettiness were, in the majority of the later *surimono*, qualities as much emphasized as was beauty in the other color-prints of the greatest masters of Japan, for these *surimono* present veritable *tours de force* in the technique of Japanese color printing, their complexity is frequently astounding, leaving one in wonderment that human skill could produce the

marvellous minute intricacies that the majority of *surimono* exhibit. It would seem as though the Japanese wood block artist deliberately sets about making the *surimono* from his hand an example of every phase of his art at one and the same time.

The subtlety of color gradation in many *surimono* is something not to be found in other classes of prints, and in no other classes of prints does the *graufrage*—that is to say the effect produced by obtaining pattern by embossing from separate blocks without color (though often over color already printed)—enter so extensively. A lavish use of gold, silver and copper metallic lustres enriches the little *surimono* either to lend gorgeousness to it or, again, by restrained use, to emphasize its delicacy.

Mica, such as we find in the *Kira-ye* (prints with mica backgrounds), and mother-of-pearl dust were likewise employed in *surimono*. If it is true, as one writer maintains, that in the ordinary *surimono* the medium employed has outstripped the *motif* expressed and that what should have been the means has become the sole end, we must not forget the high interest of this technical display, which, in itself, is sufficient to compel interest and appreciation.

SURIMONO ARE RARE

I think the *surimono* color prints of Japan would appeal to everyone who retains an admiration for the mosaics of St. Mark's. With the Japanese themselves the *surimono* holds a high place in the regard of native collectors. Indeed, one of the foremost Japanese dealers in the color prints of Japan returned last year to America with but twenty *surimono* of the first quality, though he had traveled the length and breadth of Japan buying fine color-prints here and there as opportunity offered. Notwithstanding this fact, there are many collectable *surimono* in America in the stocks of the

(Continued on page 68)



A Japanese greeting depicted by Gakutei bears an elaborate cherry blossom border done in graufrage or embossing

GETTING THE MEAT OUT OF THE CATALOGS

Common-Sense Methods to Simplify the
Problem of What Vegetables to Plant

F. F. ROCKWELL

THE average person has little conception of the work that goes into the preparation of a good seed catalog.

Last March in the office of one of the largest seed houses I found the man who had charge of the preparation of their catalog work already deep in the preparation of his 1917 annual, going over his lists carefully to see where a description could be made more accurate and true to fact; where a variety, some better type of which was now available, could be dropped or "discouraged"; and weighing the results of hundreds of careful tests to see what new things were really worthy of a place in their list. As the shipping season was still at its height, I expressed my surprise that he found it necessary to get at the 1917 catalog so far in advance. In answer he showed me two hand-colored illustrations of a certain flower.

"You can hardly imagine the emergencies for which we have to prepare," he said. "Look at these. Last year we paid a tremendous price to a famous flower artist abroad to paint this flower for our catalog cover. It was delayed, and when we got it, we found that the color in which it was done was a shade different from that which this particular variety showed as it grew for us." (There was so little difference in the coloring of the two paintings that I had not noticed it at all.) "So we had to get the best person available here, at a considerable expense, to do us another one in a hurry."

SELECTING SEEDS

A house that is as careful as this about what it says and shows concerning its seed is careful of its seeds. In going to another department in the same building, I came across a number of girls sorting sweet corn seeds by hand. Machinery had already done the best it could with it, but only the human eye was trusted to put the final "O. K." on seeds which were guaranteed to grow high-grade corn.

I have mentioned these facts which illustrate the great care exercised by the best of houses not to misrepresent and to send out only the best quality seeds, because I know from experience that the seedsman is too often blamed for unsatisfactory results when the customer was really the one at fault; not consciously, but merely because he or she had not had the experience or the patience to select intelligently from the wares the seedsman offered.

The first of the seed catalogs comes to

A KEY TO THE CATALOGS

Make a list of what you want, irrespective of the catalogs. With this as a basis, make the final selection.

BEANS:	Hardest, early quality green pod. Early wax. Late wax. Bush limas.
POLE BEANS:	Green pod. Wax. Pole limas.
BEETS:	Best table quality, extra early. Main crop, to keep in good condition for some time. Best for winter storage.
CABBAGE:	Extra early; uniform good size. Longest keeping in summer. Hardest headed and best keeping for winter storage.
CARROTS:	Extra early. Best table quality, for summer use and winter storing.
CAULIFLOWER:	Surest heading early. (Can be used also for late.)
CELERY:	Most reliable for early or fall use. Best table and keeping quality for late fall and winter.
CUCUMBER:	Best for quality and vigorous growth. Small fruiting for pickling, if desired.
EGG PLANT:	Early, especially where seasons are short.
LETTUCE:	Loose-leaved, for earliest results in spring. Best table quality butter-heads for spring use. Best table quality, heat-resisting crisp heads for summer use. Medium early or late butter-heads for late fall use.
MELONS, MUSK:	Extra early for first fruits. Green or salmon fleshed (round or oblong shaped according to personal preferences) for main crop. Dwarf or bush forms for very limited space.
MELONS, WATER:	Medium or medium early of good quality for northern states.
ONIONS:	"Sets" for earliest eating, or cooking size. White for most delicate flavor. Flat white for earliest results from seed. Extra large yellow Spanish for slicing or mild cooking. Yellow globe for winter storing.
PEAS:	Extra early smooth for first planting. Extra early wrinkled for second planting. Productive high quality late for third or fourth planting. Early and late wrinkled for succession plantings. Dwarf or bush types (according to conveniences available for brushing or trellising).
PEPPERS:	Extra early sweet for first cooking. Medium early large sweet for main crop. Hot, small fruited, if wanted for pickling.
POTATOES:	Good quality fairly early. Late, preferably of known good quality in your section (Yield per acre of minor importance.)
RADISH:	Red, white, or mixed. Round, oblong, or long. (Extra large, red globe, most satisfactory general purpose.) Large summer for planting after June 15th. Winter kinds for storing for winter use.
SQUASH:	Scalloped, crooked neck (according to preference) for summer. Long keeping, medium size for fall and winter. If space is limited, a small fruited variety good for both fall and summer.
TOMATO:	A few extra early for first use. Highest quality medium-sized for main crop. Small fruited cluster type for whole fruits for salad. Small "fancy" fruited for preserving whole.
TURNIPS:	For winter, long keeping yellow or white or table rutabaga. For summer, long keeping, white or yellow fleshed. Early, good quality white.

hand early this month. If there is a pencil to be begged, borrowed or stolen anywhere within three blocks, you sit down at the first opportunity to make out a "list." You go through the catalog page by page, beginning with the splendid new novelties and put down moderate amounts of the things that "sound the best."

You probably feel quite satisfied that you have done the best that can be done—until the next catalog comes. In that, you are likely to find a number of things which, as far as you can judge from the descriptions,

will be absolutely indispensable for your garden, and a second list is made out. By the time two or three other catalogs have come—with the same result—you suddenly realize that you must omit some of the wonderful things described, or have a very much larger garden than you had expected. Incidentally, you begin to wonder how all of what each catalog says about the things it lists can be perfectly true! When you had only the one concern's claims to read, it was hard enough to make a selection out of the many fine things available. When it comes to picking the very best from half a dozen catalogs, you begin to feel—and not without reason—that it is absolutely hopeless. It is right at this point that you should realize what are the two big mistakes which the beginner is almost sure to make; the first is in using the catalogs to make up a list from, when the *list should be made up first and the catalogs used afterwards*. The second is in putting the emphasis on varieties in making your selections when the type should be considered first, varieties being usually a secondary matter.

A BETTER METHOD

Try a new scheme in making up your list of vegetable seeds. Set all the catalogs to one side, take a piece of paper; put down on it the things you will want to have for your garden, allowing three or four lines for each; after each vegetable, put instead of names of varieties (whether you happen to know them or not), a very brief, suggestive description; then you will have a list resembling that to the left.

With a list such as this you will be prepared to tackle successfully the most complicated array of seed catalogs and novelties. By its aid, you will be sure to provide a suitable variety for each particular result you want to accomplish in your garden. In addition to that, and al-

most of equal importance, the wasteful duplication which is sure to be a result of the haphazard method of selection, will be entirely and happily eliminated.

By applying the "acid test" which this list gives you, you can pick out from the scores of things which the catalogs have to offer and suggest, the one or two varieties—and in most cases one will be enough—which will give you what you want for each particular planting. If you have not as yet had a garden long enough to know what varieties give you the best satisfaction, you

can put after each of the subdivisions in the list above a number of varieties. Then go carefully over the descriptions and determine which seems to match most closely the descriptions you have already put down yourself. Applying the process of elimination, you can decide what is the most promising variety to try.

Take, for instance, bush beans. The first type you want is for the earliest planting that can be made. Among the possible varieties to consider, you might put down five as follows:

BEANS:	Early Red Valentine	X
Hardest quality	Early Mohawk	X
earlygreen-pod.	Stringless Green-pod	
	Bountiful	
	Early Yellow Six Weeks	X

After a careful study of the catalog, you would find reason to cross out or mark with an X the first, because it is not quite stringless; the second because it is old and of inferior quality; and the last because it is not as good, or as productive, as the third or fourth variety.

As another illustration, take cabbage.

CABBAGE:	Early Winnigstadt	X
Extra early,	Early Jersey Wakefield	X
uniform	Copenhagen Market	
good size.	Early Spring	X
	All-head Early	X

The first and the second would be eliminated because they are not as large nor as uniform as the third; and the fourth and the fifth because they are not as early as the Copenhagen Market.

In making your selection, an important thing to remember is that a variety, and especially a comparatively new variety that is listed in the majority of catalogs—although

it may not be "featured" in all of them—is pretty sure to be a "safe" bet.

You will notice that the descriptions of many of the new varieties are remarkably alike, no matter how different may be their names. In many cases the varieties are not really distinct. Unfortunately, there is not as yet a very uniform classification, and the result is a good deal of confusion for the beginner. However, if he sticks to his principle of "type" first, he can not go far wrong because a good old variety under a new name, or a good new variety under a different name, will still be satisfactory in the qualities described.

Another mistake to which the beginner is prone is the assumption that the new and highly praised varieties are as superior to the old standard sorts as the space devoted to featuring them would imply. The more brand new things you can try in your garden the better; but take the claims made for them—particularly about extreme earliness and gigantic yields—with a grain of salt. It may be true that the yields mentioned in connection with them have actually been made, but it by no means follows that, under the condition you can supply, the varieties which you are already using will not do as well for you as the new things. Where you are getting very satisfactory quality, be slow to change for claims of "three days to a week earlier," or "twenty to thirty per cent bigger yields." Stick to the standards that you find listed in most of the catalogs, and try the novelties, if you will, on a very small scale at first.

Another thing to keep in mind, after your selection of varieties has been made and you are ready to place your order, is that there is almost as much to choose between

different "strains" as there is between different varieties. Careful selections and high breeding are of the utmost importance. As a general rule, the house which originated or "introduced" a particular variety will be more interested than anyone else in maintaining its quality and supplying the highest grade of seed there is to be obtained. This is worth remembering when you are looking for special quality.

Summing the whole thing up, it is evident that the modern seedsmen's catalogs, however complicated they may seem to the uninitiated, are greatly simplified by studying them according to some definite, concrete plan. The important thing for the beginner to bear in mind is that he must not allow himself to become so involved in their pages that he begins to doubt his own mind. The case of the experienced gardener is somewhat different; but then, this article is not addressed to him.

If you try to follow the suggestions here given in a thorough, painstaking way, you will find that it is no small task, and can hardly be completed in a single evening. But you are likely to find it interesting—in fact, really fascinating—work; and as a result of your study you will find yourself far more familiar with the things you have to grow, and much better able to plan your garden intelligently for a continuous supply of vegetables which will be at the height of their table quality when you want to use them. It is information that will stand you in good stead, not only for this year's garden, but through every succeeding year that you have one. As a result you will be able to get not only more service out of your catalogs, but very much more satisfaction out of your garden.

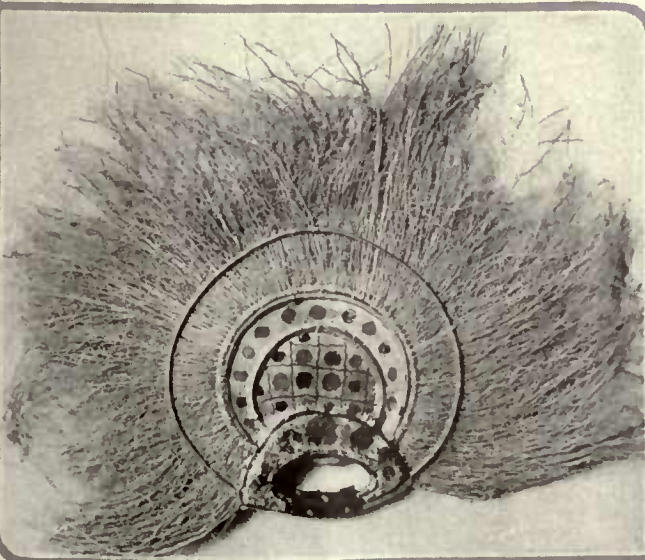


This Siamese sextette does not follow the good old tradition of the twins, for they come singly or in bulk, according to taste. They are of black teakwood, hand-carved, and the smallest two-inch-high one sells for 50 cents



This old silver tea-set is gold plated inside and wrought with scenes of a mythology older than the gods of Greece, \$200; cannot be duplicated. The cloth is silk-embroidered in an Eastern pattern, 41" by 21"; \$12.50

IN THE SHOPS OF SIAM



A hand wrought bell of brass which is 6" high and costs \$1.50

Fan made from the roots of the Kahus - Kahus plant. A good wall-decoration, 50 cents

This pillow is embroidered on both sides in bright colors. \$2.50



Mr. Kipling to the contrary, we are prepared to offer evidence that East and West do meet now and then. For who of the most Occidental extraction and training could resist the charms of objects such as these? The names of shops carrying East Indian curios may be had of the HOUSE & GARDEN Information Service, 445 Fourth Avenue, New York, or the Shopping Service will be glad to purchase any article for you free of charge.



The high roof of the garage above allows for a half story attic where winter tops can be stored in summer and extra supplies kept. With vines trained up the walls or a border planting at the foundation it becomes a worth while addition to the garden



The garage as one unit in a series of attached buildings can also serve the purpose of holding the heating plant, the chauffeur being stokesman in winter. The peculiar advantage in the garage above is the wide door. Many garages have doors too narrow



Below is one type of garage in the house. It is cut into a bank and forms the foundation for the porch. Windows on the side provide sufficient light. Being a part of the house it requires no extra heating plant and the car is conveniently at hand

While very like in structure to the garage in the house opposite, the type below shows the feasibility of making such a garage an unostentatious part of the house. In such an arrangement one should never suspect the garage of being a garage



A substantial, pretentious garage deserves good architectural treatment besides conforming to the technical requisites of the chauffeur and machinist. In the one above, the combination of field stone and white wood trim gives the building a pleasant character. The large windows and glassed doors provide the necessary light for working about the car

GARAGES IN THE HOUSE AND OUT

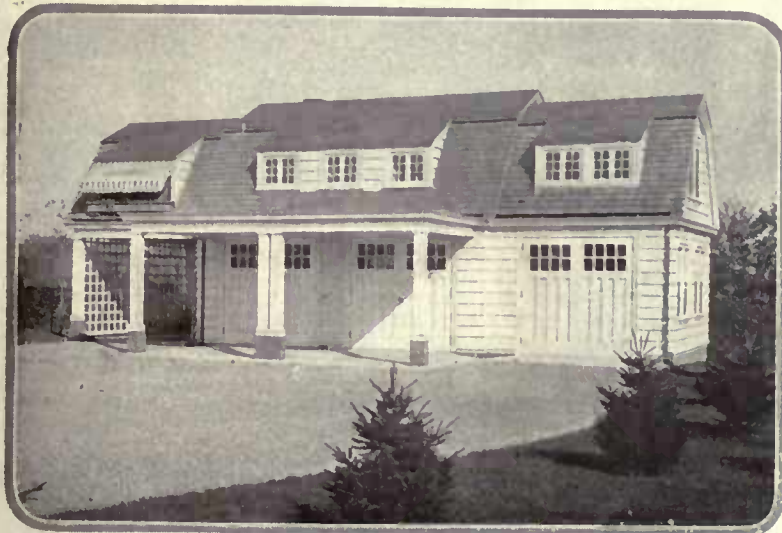
In considering any modern property, the garage is an indispensable element. It can be in the house, attached to it or alone. But as an element in the property grouping it should bear the architectural character of the other buildings. If the suggestion for your garage is not found on these pages, write Information Service, House & Garden, 445 Fourth Avenue, New York City





A hillside always provides the possibility of a garage. In the case above it has been fitted snugly into the scheme, its roof coming slightly above the terrace level. The flat part of the roof can be used as a porch

A third example of the garage in the house—to the right—shows it an integral part of the foundation. A glassed-in porch is above. The kitchen being at this end of the house, the service quarters are kept separate



Dutch Colonial architecture can readily be adapted to the garage. Here room is provided for three cars with chauffeur's quarters and store rooms above. It is the sort of building that would enhance any property



Another example of the garage treated in the same manner as the house. It is unobtrusive and well lighted. The door is generously wide. The bird house decorations under the eaves are a whimsical touch that is pleasing



Here again (to the left) we have the one unit system. The garage is attached to the house by a laundry extension, tying the buildings into an harmonious and uniform whole

Most garages are too dark inside. The chauffeur at work on the car seems to have been forgotten. Here windows and glassed doors provide ample light for working

A PAGE OF DANISH INTERIORS

It is always illuminating to learn how housewives and decorators in other lands arrange and furnish their rooms. So from time to time we will show modern interiors from foreign countries. These from Denmark were assembled by Georg Brochner, HOUSE & GARDEN'S Danish Correspondent



The view above and that to the left are in the home of N. V. Dorph, a Danish artist, and were decorated by him. The fireplace is especially interesting because of its lines, both the mantel shelf and hearth being curved. The beauty of the stone is thrown into relief by the cream-tinted, paneled walls. A stenciled frieze repeats the color found in the rug and hangings. The design of the chairs is also interesting

So many atrocities were committed in the name of the over-door grill that when one finds one of real beauty, it is worthy of comment. N. Dorph has created a pleasing rhythm in the curves of this over-door decoration. The lighting fixture is very like the type now generally seen in German houses. A high table decoration is seen here; American decorators are coming to this



The room to the right might be in a New York home decorated only yesterday. For a matter of fact, it is at Liselund in Denmark and was decorated a hundred years ago. Hepplewhite chairs in white were used. The room was paneled with repeat floral decorations. A wrought-iron or wooden wainscot runs around the base of the room. Here also we see the niche, the decorated door trim and the crystal chandelier that are coming back into favor

A PLACE FOR EVERYTHING

The Multitude of Necessary Closets That Should Be Planned For The New House

EMILY H. BUTTERFIELD

IT is an axiom with good housewives that everything be kept in its place, and of necessity this implies that a place for everything must be provided.

The more attention that is paid, while the house is under construction, to the provisions of these indispensable places, whether they be shelves, cupboards or closets, the easier it will be to follow the old adage when the house is occupied.

In view of the modern need of conserving every inch of space, and the necessity of economizing every possible bit of material, the old method of providing innumerable shelves and cupboards regardless of their particular use has disappeared. The present-day designer plans definite uses for each foot of shelf or cupboard space. Moreover, with the increasing belief in placing everything possible behind closed doors and out of dust's way, and of decreasing the number of dust-collecting materials and objects, the modern house designer has evolved new methods of caring for various utensils and furnishings by means of built-in shelves, closets and cupboards.

SERVICE CONVENIENCES

The clothes chutes, dust chutes and flour bins, as well as broom closets and cupboards for table boards, the milk cabinets and the linen closets, have for a considerable time been considered more or less necessary requisites in any up-to-date house, but other arrangements are now reckoned quite as important. Here are some of them:

The electric iron is indeed a blessing, and for it the perfect house will have a small iron cupboard well located with reference to the most advantageous position for ironing. The cupboard will be lined with asbestos and then with metal. The push plate will be fitted with a one-candle-power red light to show when the electric current is turned on.

The cold box for some time much in use in certain sections is now often considered a necessity. When combined with the milk cabinet it makes a good arrangement. The cold box opens on the kitchen or pantry side of the house. On the outside it is equipped with shutters or a fine screen. It may be made as large as desired, but $2\frac{1}{2}'$ high, $1\frac{1}{2}'$ wide and 12" deep, with two shelves, is a practical arrangement that works well.

All the books of a household are not used in the living-room or library. Many a housewife has a good kitchen library stored away in drawers or shelves. A small bookcase built in the kitchen or pantry wall where these handbooks of domestic science

may be well and conveniently kept is desirable. Occasionally some woman who does most of her own housework has had a small desk-like arrangement included in her kitchen equipment where laundry lists and grocery bills, as well as memoranda pads and pencils, or possibly ready change, can be kept, if desirable, under lock and key.

A clock and a calendar are two other important details of a kitchen. A very shallow cupboard with a clear glass door is one solution of the place for these two. The calendar and clock can be placed behind the door where they are in clear, plain sight of the housewife and where they will at the same time be free from steam or dust.

Warming cupboards, while not common, are not infrequently found in houses, particularly the larger sized homes. These are now manufactured complete and doubtless the practical exploiting of their merits will extend their use.

Metal milk cabinets locking mechanically by various methods, and metal medicine cabinets for bathrooms, are both important

items in household equipment. The mysterious charm of secret panels and doors and hidden cupboards in the houses of other days is lost in our modern dwellings, for fireproof and burglarproof safes, some only large enough to contain a very small amount of jewelry or cash, are on the market. These can be built flush into the wall and are not noticeable.

CLOSETS FOR VARIED USES

On the second and third floors of a medium-sized house, a small cupboard or closet for broom, dust-pan, carpet sweeper or vacuum cleaner is a simple time and step economizer rarely enjoyed. It might also have a shelf for an extra tack-hammer, screw-driver, a box of tacks, glue bottle and a nail or

two, for most housekeepers have to use these implements not infrequently.

The telephone has saved time and many journeys, but it has caused the woman in the house many useless steps. It is frequently possible in the compactly planned house of the present day to build a closet for the telephone, with a door to the kitchen as well as to the living-room, library or dining-room, as the case may be. This not only saves time for the workers in the kitchen, but enables the 'phone to be used with a greater degree of privacy if the occasion requires. There may be a china closet or cupboard both above and below, for the space actually required for the 'phone is slight. Again, it may be equipped with a writing shelf to pull out below the 'phone shelf proper, or it may be arranged so that a chair or stool can fit in the space below the 'phone, out of the way.

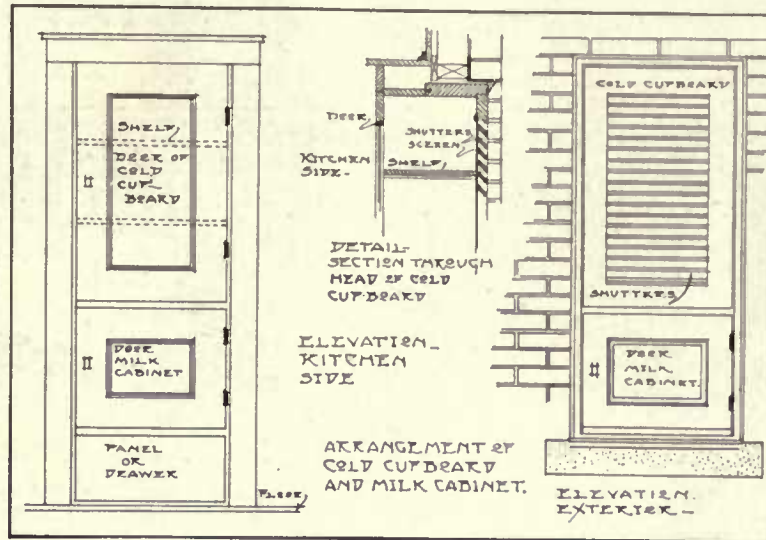
The coat closet downstairs should be equipped with a pole for hangers and hooks. Suitable places for hats, broad shelves or some other arrangement, are desirable.

Drawers near the floor for rubbers are a convenience, and a similar place for gloves is a neat way to take care of the children's mittens or gloves. A small sink placed in the floor and properly connected with the drains is a great solution of the wet umbrella problem.

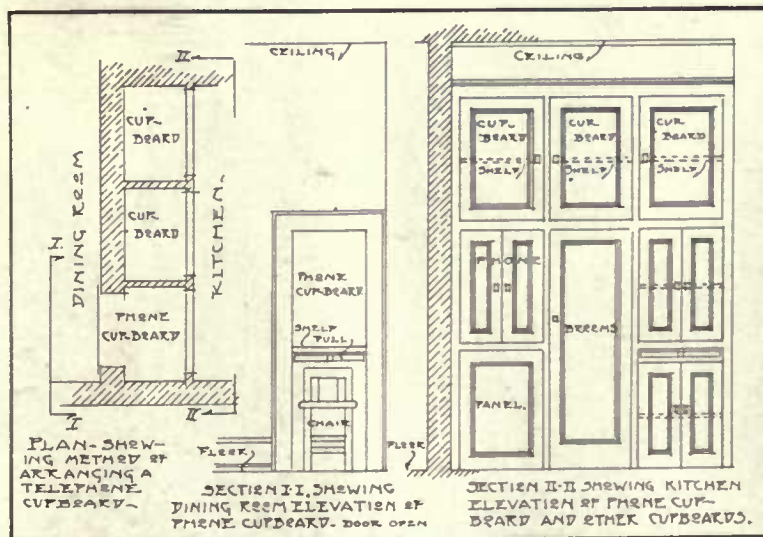
The individual tastes of the occupants will govern requirements for shelves. Music lovers can have spacious shelves and cabinets built to accommodate their books and sheet music. And the person who enjoys many magazines can have suitable cases built for them.

Filling the woodbox is less of a problem today than it once was, for, in spite of ambition and strong desire, the wood fire is frequently a luxury. Where

(Continued on page 54)



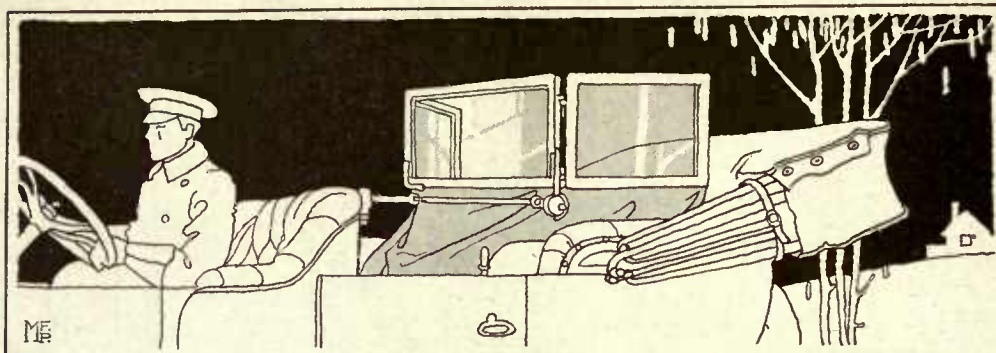
A combined milk cabinet and cold closet is a boon to any household. It can open on the kitchen or pantry with the outside equipped with shutters or a screen to assure ventilation



Cupboards reduce kitchen work to a system—at least, that is their purpose. By the scheme above, the telephone, brooms and cups have handy space provided for them

UP-TO-DATE EQUIPMENT FOR GARAGE AND MOTOR

The modern motor owner is fast being spoiled into the belief that his car and garage must rival a lady's boudoir in every fastidious detail of appointment. Personally we think that spoiling is a good thing. The HOUSE & GARDEN Shopping Service, 445 Fourth Avenue, New York, will gladly purchase any of the articles shown on this page, while the names of the shops may be obtained by applying to the HOUSE & GARDEN Information Service



With this adjustable tonneau shield you can have all the comforts of home and a limousine at a minute's notice. When not in use the shield folds neatly out of the way against the back of the front seat. The water-proof apron is an added luxury and serves to keep the robes dry. Shield and apron complete, \$75

By means of this convenient spark-plug tester the most amateur mechanic can offer a diagnosis of many motor ills. It is made of composition rubber, and is 5" long. All for \$1, with directions thrown in

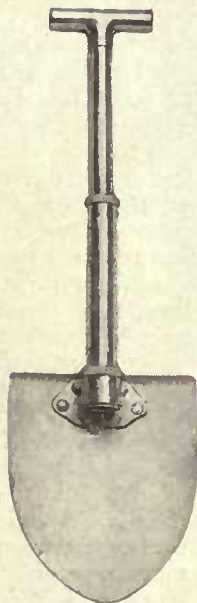


In addition to their beauty of design and workmanship, these staunch hand-forged door-stops of wrought iron have the advantage of being the best sort of arresters for the garage doors. About 14" high, \$10 the set of two



Here is no common bedside-burglar flashlight, but a special, two-lens, scientifically constructed torch, which throws a beam of light 200 feet. An invaluable aid to the motorist at home or abroad. Its price is \$2.50

This is not a manicuring outfit or an antiquated set of dental instruments, but a real bona fide tool-kit. Though its dimensions are Ford-size—it measures only 4" by 5" when closed—it will be found a useful adjunct to the largest car on the market. It contains 9 pieces. \$4.50



Digging de luxe is made possible by this nickel-plated telescoping shovel, a necessary and inconspicuous addition to any motor outfit. Just try to break it. \$2



The motorist will like this Good Little Devil, even though it is called a gasoline hydrometer. It consists of two glass tubes, and a case painted red. Case 6½" long. \$1.25

THE GENTLE ART OF HEDGING

The Best Shrubs and Trees From
Which to Build a Growing Wall

GRACE TABOR

TO "hedge" always has meant to protect one's self, though not always to protect one's self in just the same manner. Be that as it may, anything to which the term "hedge" may be applied is primarily a protection. And so the hedges with which we are here concerned, protect—maybe from intrusion, actual or optical; maybe from the elements; or maybe just from the obviousness of the street and its noisy, dusty activity. Indeed there are many things from which a hedge guards the home, as well as many purposes within home grounds which it may serve.

Commonly we speak of utilitarian hedges and ornamental hedges; but as a matter of fact a utilitarian hedge may be ornamental as well—and as trimly ornamental as the most precise fancy dictates, or as riotously ornamental as the most impatient of restraint can desire. There is a hedge to fit not only any place and any taste, but also any pocket-book you may name.

BEAUTY OR UTILITY

Certain kinds of hedges, I will admit, are more definitely utilitarian than they are ornamental; as, for example, the barriers of hawthorn that girdle English meadows, or the Osage orange and buckthorn which serve similarly in certain parts of our own country. Hedges of this character owe their existence only to their usefulness in restricting the herds that graze behind them; yet there are few things in the world lovelier than the hedgerows of England. It is evident, therefore, even though we are not able to say the same of our own, that there is no reason for even the most purely utilitarian hedge not being beautiful as well as useful from the protection standpoint.

Let us therefore give over thinking of hedges under this double classification, and distinguish between them only as they are or are not definitely planned for utility. In other words, let us establish that all hedges shall be beautiful; and that some shall be useful as well.

It is true that there is nothing that serves us here in America as the hawthorn serves in England; and, unhappily, the English plant is subject to a fungous disease when planted here, which, of course, makes it undesirable to use in this country. But we have native thorns of much beauty, perfectly adapted to hedges—if we only thought so—as well as other native plants that rival in sweetness and loveliness the famous haw that is such a feature in England.

One of the most showy of all hawthorns is our own *Crataegus crus-galli*, the cockspur thorn of our folk tongue, which is so catholic in its tastes as to grow from as far north as Montreal to as far south as North Carolina, and all the way west to the lower end of Michigan. Then there is the red haw, *Crataegus mollis*, which is native to that section lying generally between the northern part of Ohio and the eastern parts of Dakota, Nevada and Kansas, a beautiful



For the irregular, informal hedge where precision of line would be out of place, perhaps nothing can surpass the graceful white sprays of Spiraea Van Houttei



For a sunny winter day when the winds are abroad—can you imagine a pleasanter place outdoors than the shelter of this thick arborvitae hedge?

Among the flowering shrubs which are well adapted to ornamental hedging, the althea or Rose of Sharon ranks high. Thick planting should be the rule in setting it

The dense and brilliantly green foliage of the buckthorn gives it a peculiar attractiveness. It is one of the best shrubs for a protecting hedge





Next to privet, we might call the barberry the most popular hedging shrub in America. On either side of this driveway it appears in its best usage; as a boundary line of year-round beauty

specimen both in flower and fruit—though the latter drop soon after ripening.

Add to these the scarlet haw, *Crataegus coccinea*, which by nature tends to keep towards the sea from Newfoundland down through New England, though it works west also as far as western Quebec, and it would seem that there is very little excuse for the absence of those hawthorn hedges which are so conspicuous to the observant cross-continent traveler.

The red haw is perhaps a little too tree-like in habit to be as suitable for hedge planting as either of the other two, though pruning will, of course, overcome in almost anything, the natural tendency to form a single trunk. The one regarded as best of them all for hedge planting, *Crataegus crus-galli*, grows to be a 40' tree, if left to itself.

The long spurs or thorns of this latter variety make it a particularly sturdy barrier, once thick growth is established; and though it cannot be said that a hedge of any kind is as impassable to everything as a stone wall, there is no reason why it may not be true of this thorn that it is next to as impassable as a stone wall for everything bigger than a jack-rabbit or a chicken—providing, of course, that it is kept in good condition, and pruned when and as it needs it. It has not to my knowledge been tried out in this country as has the ugly Osage orange, and so its value is not definitely proven. But this may come about.

This Osage orange is probably familiar to everyone throughout the length and breadth of the land. That it is strong, and that it is sturdy and persistent—a stouthearted—no one who has ever had anything to do with a hedge of it will deny. But I doubt if anyone has the temerity to claim that it is beautiful; and certainly there are few plants that deplete the soil as rapidly and as thoroughly as this; it is next to impossible for anything to flourish near it.

So it is the one hedge plant that I shall eliminate altogether, and advise against considering for any situation. Dig it out rather than plant it. If a native haw will not do in place of it, there is the sharp-thorned

honey locust that makes a good successor.

The merits of the wood of the locust are proverbial; but usually it is to another species, *Robinia pseudacacia*, commonly called black or yellow locust, that the reference is, when timber is being discussed. The

honey locust, however, is strong and sound and durable also, although it is only a sort of cousin. The relationship does not appear at all in the botanical name, for honey locust is *Gleditsia triacanthos* instead of *Robinia* Something-or-other; but in common speech it does reveal itself—twice, as a matter of fact. For in addition to being called sweet or honey locust, this *Gleditschia* is also called three-thorned acacia; and locusts, you see, are *pseudacacias*.

As a matter of fact, neither yellow nor honey locust is an acacia; but this name of another species may have attached itself to the botanical designation of the yellow locust through an association of odors. Its delightful fragrance does suggest the wonderful scent of the true acacia; and from being thus brought into the family, as it were, the name came to be applied to the honey locust also, simply because that was a relative, however distant.

The honey locust has neither very fragrant nor very showy flowers; but the pulp of its great fruit pods is as sweet as honey while these are fresh; hence the name is applicable. Planted thickly and forced into a dense growth by severe pruning, *Gleditschia triacanthos* will form as impenetrable a barrier as Osage orange, and an ornamental one as well. It is too much to claim for it the beauty of flower or fruit of the hawthorn, of course; but the delicacy and loveliness of the foliage compensate to a considerable degree for what it lacks in floral display;

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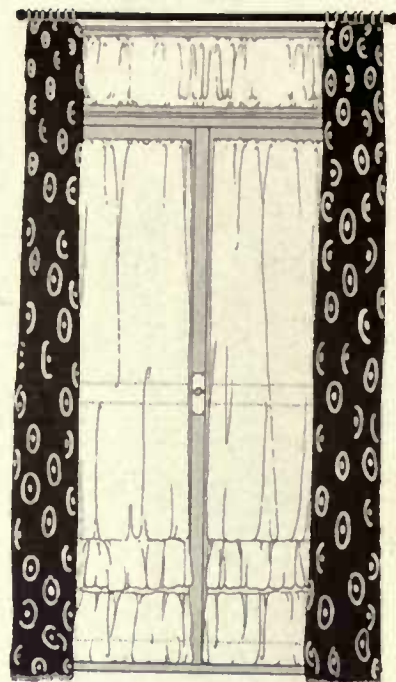
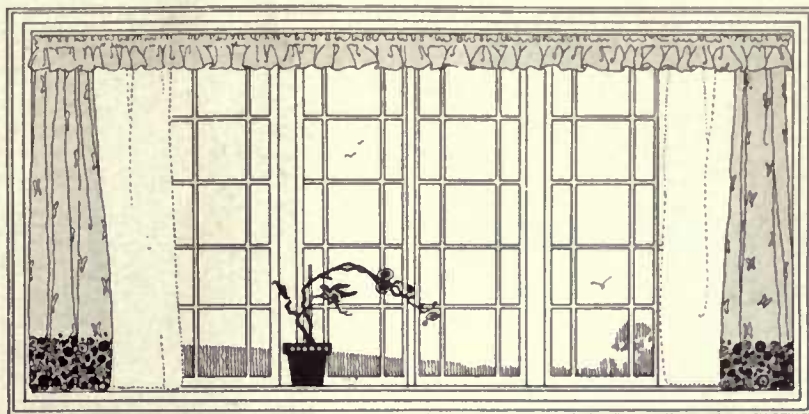
Name	Apart	Per 100	Cost of 50' of Hedge	Cost Planting
<i>Crataegus crus-galli</i> (Cockspur thorn).....	18"	\$30	\$10.20	2 days' labor
<i>Crataegus mollis</i> (Red haw).....	18"	25	8.50	2 " "
<i>Crataegus coccinea</i> (Scarlet haw).....	18"	30	10.20	2 " "
<i>Gleditschia triacanthos</i> (Honey locust).....	9"	2	1.34	3 " "
<i>Rhamnus catharticus</i> (Buckthorn).....	18"	25	8.50	2 " "
<i>Ligustrum ovalifolium</i> (California privet).....	9"	5	3.35	2-3 " "
<i>Berberis Thunbergii</i> (Japanese barberry).....	9"	10	6.70	2-3 " "
<i>Berberis purpurea</i> (Purple barberry).....	10"	15	9.00	2-3 " "
<i>Fagus sylvatica</i> (Beech).....	15"	25	10.00	2 " "
<i>F. sylvatica purpurea</i> (Purple beech).....	15"	30	12.00	2 " "
<i>Buxus sempervirens</i> (Tree boxwood).....	8"	25	12.75	2-3 " "
<i>Buxus suffruticosa</i> (Dwarf boxwood).....	4"	8	12.00	2-3 " "
<i>Ilex opaca</i> (Holly).....	15"	30	12.00	3 " "
CONIFERS				
<i>Thuja Sibirica</i> (Siberian arborvitæ).....	15"	35	14.00	3-4 " "
<i>Thuja occidentalis</i> (Native arborvitæ).....	18"	15	5.15	3-4 " "
<i>Tsuga Canadensis</i> (Hemlock).....	18"	50	17.00	3-4 " "
<i>Pinus Austriaca</i> (Austrian pine).....	18"	50	17.00	3-4 " "
<i>Pinus sylvestris</i> (Scotch pine).....	18"	25	8.50	3-4 " "
<i>Pinus strobus</i> (White pine).....	18"	25	8.50	3-4 " "
<i>Picea alba</i> (White spruce).....	18"	35	11.90	3-4 " "
<i>Picea excelsa</i> (Norway spruce).....	18"	20	6.80	3-4 " "
FLOWERING HEDGES				
<i>Rosa rugosa</i> (Rugosa rose).....	15"	15	6.00	2-3 " "
<i>Hibiscus Syriacus</i> (Rose of Sharon).....	9"	18	12.06	2-3 " "
<i>Deutzia gracilis</i> (Deutzia).....	9"	12	8.04	2-3 " "
<i>Hydrangea paniculata</i> gr. (Hydrangea).....	15"	15	6.00	2-3 " "
<i>Spiraea Van Houttei</i> (Spirea).....	12"	15	7.50	2 " "
<i>Spiraea opulifolia</i> (Ninebark).....	12"	15	7.50	2 " "
<i>Viburnum dentatum</i> (Viburnum).....	10"	15	9.00	2 " "

SOLVING THE CURTAIN PROBLEM

In curtaining two questions arise: What kind of curtains shall be used? What shall they be made of? Here we are concerned with the kind of curtain. Eight types are shown. Each has a dozen or more variations that the housewife may prefer. If she is in doubt about curtaining or any interior decorating question, for that matter, she writes, of course, to the Information Service of HOUSE & GARDEN, 445 Fourth Avenue, New York City



An air of formality is given a window by a plain fitted valance so arranged with the curtains as to cover the window trim. It may repeat the design of the curtain fabric. It should be fitted on a board or a strip of plaster board to keep it in shape



To the right is a box pleated valance with undercurtains looped back, the latter arranged on cords that permit them to be dropped. These undercurtains can be made of scrim or net, preferably an ecru color. The color of the overcurtains will depend on the scheme of the room

For a row of casements or a bow window, an over-all valance with curtains at either end is best. The glass curtains can be made to draw. If one desires complete privacy undercurtains can be made for each window. Scrim, net or gauze would be the fabric



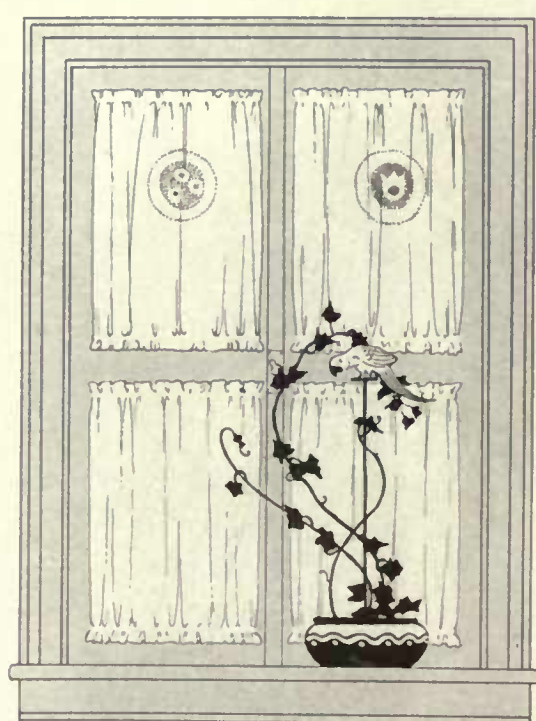
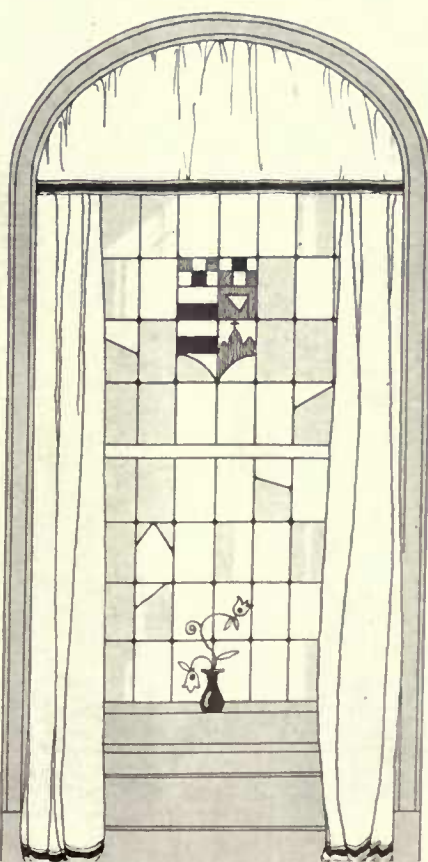
The French window or door with a transom is always a problem. Make shirred curtains of net or scrim for the transom and attach them on rods or lapes. The door itself can have a glass curtain—of the same material—attached at top and with a ruffle effect below. Overcurtains should hang loose

Below is the troublesome type of window with the circular head. Fit a curtain to it, either draping the fabric or fitting it loosely. Piping may define the bottom. This acts as a valance for the rest of the curtaining

For a bedroom window the valance on a curved rod is always interesting. It should be made with a deep hem and the curtains hung from behind. Marquisette, voile, casement cloth or even cheesecloth can be used effectively



The simplest form of window drapes consists of undercurtains arranged on rods or taut wires for drawing, and overcurtains hung on rods and rings. Or the latter may be slipped over the pole and made with a French heading and attached by hooks



For the ordinary four paned window where overcurtains are not used, the accepted schemes are curtains on rods to the sill, curtains shirred and hung loose from each section of the window or shirred and attached as here top and bottom



At the farther end of the garden is a vine-clad tea house flanked with pergolas to define the garden limits. Before it is the lily pond. In the center stands a bronze sun-god. Box bushes in urns are placed at regular intervals

THE GARDEN OF THE RESIDENCE OF MRS. W. SCOTT FITZ, AT MANCHESTER, MASS.

KILHAM & HOPKINS, Architects

Photographs by Mary H. Northend

The garden is laid out around a tapis vert used for croquet. Wide paths border the edges, and beyond them are the flower beds, planted for a succession of blooms from the earliest bulbs to the latest autumn cosmos





The ends of the cross axis of the garden terminate in arbors. Before one stands a sun-dial supported by figures representing Youth, Middle Life and Old Age. From these arbors start the latticed pergolas



An Italian feeling is given the garden by its two levels, balustrades and formal planting. This stretch between the road and the balustrade forms a vestibule through which one passes to the lower level

St. Francis stands at one path terminus, preaching to the birds. At his feet the pedestal has been cut into a bird bath, and the "little brothers" flutter happily about him, as they did once in Assisi



THE NINE LIVES OF THE LAMBREQUIN

A Footnote to Decorative Evolution

NELTJE DANA

THE lambrequin has had a checkered career. It rose to a zenith of glory in the gaudy days of mid-Victorian mussiness, was cast into the nadir of desecration in the era that reacted to Victorianism, and now, in these piping times of houses that attain good taste, it comes creeping back again, like the cat with nine lives.

There must be some reason, or the lambrequin would have stayed dead. The reason is found in its original purpose: in the earliest stages of its evolution it was a smoke valance, a practical and utilitarian adjunct to the fireplace. There's the story!

ITS VICARIOUS EVOLUTION

Our British forebears objected to smoke from a fireplace as much as do we. When Wallsend coal came into use in the 17th Century, the volumes of black smoke were even more objectionable than had been the acrid fumes of smouldering wood. To catch the whisps of smoke that curled out of the chimney throat unbeknown to those who sat before the fire, there was suspended from the mantel or strung across the front of the fireplace opening a valance that turned smoke back into the chimney. These valances were often fitted and heavily embroidered. On the back they were lined with some non-inflammable material against wayward sparks. Often they were pleated, like a window valance, but usually they hung from the shelf stiff and straight.

The development from the purely utilitarian smoke valance to the purely decora-

tive lambrequin came in the course of the improvement in heating methods. When the fireplace was discarded by folks about the Centennial time and the stove usurped its place, the smoke valance or lambrequin, as it was known, was permitted to remain—as useless an addition to the mantel as the appendix is to the body. Then came the revolt against decoration without meaning, and the lambrequin, one of the worst offenders of that day, was given its interior decorative *coup de grace*.

That it has come back is due to the fact that the fireplace has come back. Stoves were discarded when hot air, hot water and steam heating systems were invented, but the plumbing geniuses of the world have never been able to create any substitute for the cheery, comfortable open fire. With the revived fire on the hearth has come the revived need for the smoke valance on the mantel. Even the best built chimneys will refuse to work perfectly under some conditions, and against that chance the valance is used. It is quite a necessity where the poor construction of the chimney prevents perfect drawing at all times.

UTILITY AND DECORATION

Decoratively speaking, the valance has its unquestioned values. It will add the requisite touch of color; its shape may break up the severe rectangular lines of the fireplace; it can be made to cover a mantel that is an eyesore.

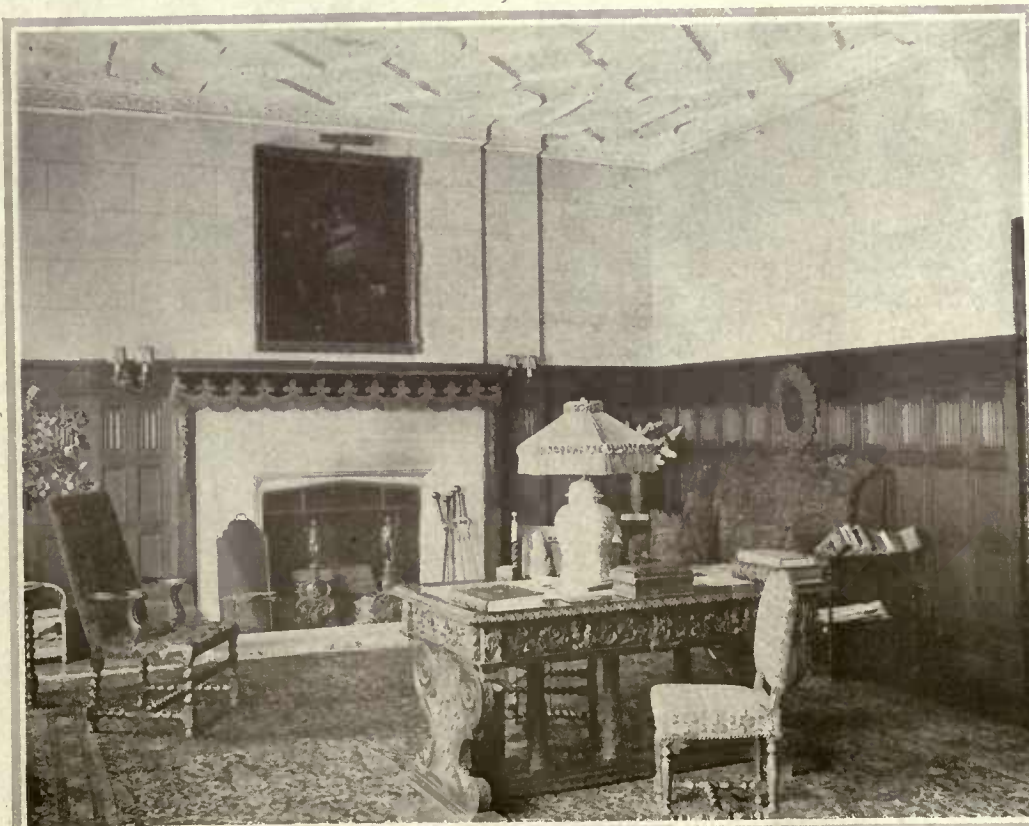
For the sake of fire prevention it should be backed with a sheet of asbestos or sprayed with one of the fireproofing washes that are on the market. Otherwise it may be made as decorative as one wishes so long as it harmonizes with the color scheme and furnishing plan of the room. Thus, if the curtains have simple valances, the smoke valance can be made in the same fashion of the same material; if they have elaborate boxed valances piped with galloon, the lambrequin will follow in that style.

But the important fact for the home decorator to remember is that the lambrequin—despised and rejected fifteen years ago—has come back, and that, because today it has a reason for being. It is today both useful and decorative.

Its size and shape will depend on the mantel. As the fireplace is the focal point of the room, it is necessary to have the decorations on it in perfect scale and color. By observing these principles the lambrequin will justify its decorative existence.



In this view of an English cottage fireplace can be seen the primitive use of the smoke valance. It served a purely practical, utilitarian purpose



Addison Mizner, Architect

Contrast the lambrequin on this mantel with the smoke valance on the fireplace above, and you read the story of its evolution into an adjunct both practical and decorative

A LITTLE PORTFOLIO OF GOOD INTERIORS

The other day a reader said she did not like to look at rooms she could never afford to own. We asked her if she objected to looking at frocks she could never afford to wear. She blushed. What she looked in the shop windows for was ideas. Well, this Portfolio is a shop window of interior decoration ideas. Look at the room, note the scheme—and apply it to your own home. There is always a less expensive alternative.



Elsie de Wolfe, Decorator

A charming balance is created between the upper half of this room and the lower, between the richness of the mirrors and the richness of the furniture. The walls are deep ivory and the carpet black. Inside the cupboard the walls are red lacquer. Interest is also given by the combination of upholstery fabrics—black and white cut velvet on the sofa and chair to right, deep rose brocade on the other large chair and velvet on the third.

Bates & How, Architects

A fineness and delicacy are evident in every detail of this dining-room. It has the restfulness of large panels. Its furniture, only such as is absolutely needed, has been chosen for its lightness of line which will harmonize with the delicacy of the background walls. Even the silvered fixtures have an airy grace.





W. Adams, Architect

The absorbing interest in the dining-room above is the paper. An old-fashioned design in subdued tones, it creates a blithesomeness of background for the chaste severity of the Colonial furniture. It is the sort of room best adapted to the country house—an interesting room yet a restful room



Eugene J. Lang, Architect

Mark the rhythm of line in this hallway—the curve of the stair rail and the stair well, the curve of the door head, the newel post and the furniture arms. It is a combination of well studied architectural background and well selected furniture. The prevailing colors are cream and blue. The panels have been defined by darker moulding

In the foreground of the library group below is one of the newer reading tables with an adjustable support, a boon to the reader who goes in for heavy books. The floor lamp is in comfortable proximity. A restfulness of rectangular uniformity is given the room by the oblong shapes of the three tables

Marshall Field & Co., Decorators



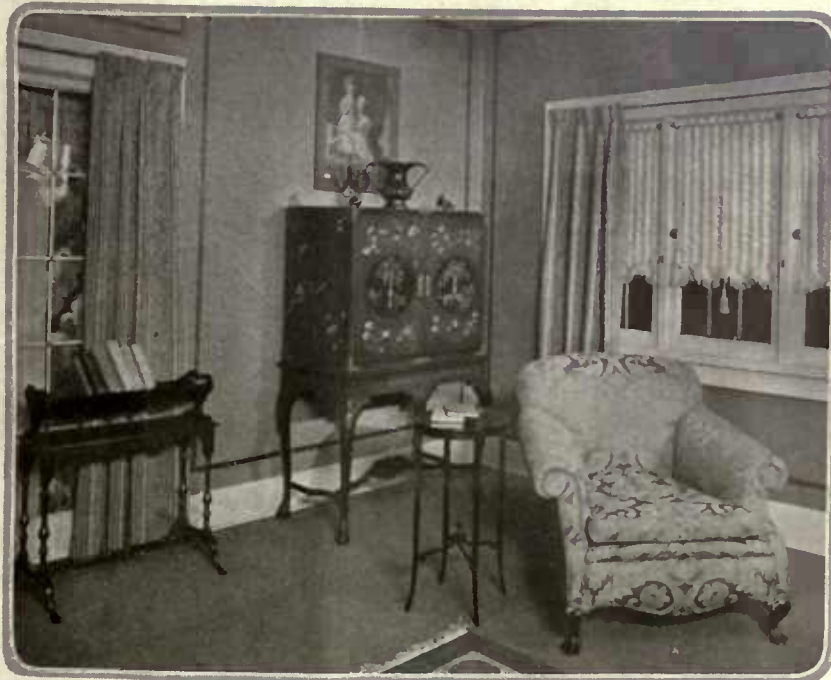


Bates & How, Architects

From the score-odd points of interest in the living-room above three stand out prominently. The Oriental rug in the foreground is placed where its values are best seen. The writing desk at the end of the davenport is where it catches the light rather than behind, as is usual. The valances conform with the window lines

The French undercurtains in the room below have a delicacy and lightness that is in pleasing contrast to the formal straight lines of the over-drapes. Full value is given the decorated cabinet by placing it against a plain background. The chair in the foreground especially commends itself because of its great comfort

Marshall Field & Co., Decorators



In every respect a truly elegant room. Against the background of scenic paper has been placed Queen Anne furniture of delicate design. The floor is kept unobtrusive with a plain grey rug bordered a darker tone. Gauze has been used against the glass and the light overcurtains are looped up at an unusual point, giving the room an appearance of added height that is often desirable



Where space is available one can simulate the luxuriant surroundings of a tropical pool. Here Victoria Regias spread their huge leaves on the surface of the water, Cyperus rises above, palms fringe the banks, and Nepenthes and various vines complete the resemblance to their native site

AMERICA FIRST IN CONSERVATORIES

The Possibilities of Plant Growing Under Glass the Year Around—Tropical Gardens for Northern Winters

ROYAL DIXON

AT this time, when we are being told by foreign critics of the many ways in which our country lags behind European nations in the higher arts, it is comforting to know that in the floral field, at least, America stands among the leaders of the world. This position has been attained, however, very recently. Only a few years ago the greenhouses of Europe were the despair of American lovers of plants and flowers. But today we are not only ranked high in the list with these same countries, but we are second only to England in the variety and practicability of floral cultivation. We are becoming a nation of gardeners.

The greenhouse and conservatory idea in America is far from being a passing fad; it has come to stay. It fills a very definite need in American life, especially in the great centers of industry. It provides an ideal refuge for the tired business man or woman who loves nature, and who finds in the contemplation of the wonders and beauties of plant life recreation from city cares. If you wish to find concrete proof of the place of greenhouses in American life, visit some public one any day and see the interested throngs which are there.

Recently I had the pleasure of spending a day in the greenhouses of Mr. Samuel Untermeyer at Greystone on the Hudson. This magnificent establishment is among the largest and most perfect of any in America, and compares favorably with anything Europe can boast. There are twenty-two buildings in all, covering an area of many acres. In number and variety of plants each represents almost a tropical country.

I had intended asking Mrs. Untermeyer many questions about the plans of the buildings, methods of securing specimens and competent gardeners, and other practical matters of vast importance in an establishment of such proportions, but the countless strange and unusual plants on every side drew my thoughts far away from such sordid considerations. Once within those tropical walls and I forgot everything else in the world but the beauty around me.

A TROPICAL PARADISE

The air was moist and laden with the mingled perfume of many flowers, so that one really felt suddenly transferred to the tropics. Everywhere were flowers in dazzling luxuriance, in masses, aisles, vistas, in

miniature hedges, hanging from the walls amidst the foliage of climbing vines. Long strands of the Spanish red Passion flowers swung gracefully from the glass walls overhead; clusters of weird looking orchids, some of which so closely resemble spiders, beetles, butterflies, and even lizards, stared at us from various positions, as though through all ages they had grown there, and we were intruders upon their sanctuary. These, I was told, were Mr. Untermeyer's favorite plants. He always keeps a rare one in a vase on his table.

The pool for aquatic specimens reminded me of a pond I had seen in South America. Huge Victoria Regias spread their boat-like leaves, several feet in diameter, over the surface of the still water, where myriads of tiny fishes played amongst the smaller water plants; above the surface stood immense pink and white blossoms from the Regias, while scattered here and there amongst the other lilies were clusters of blue and yellow. Palms and Cyperus bordered the edge, and tiny islands dotted the center, forming a little paradise indeed. Nature had not only been copied, but actually improved upon.



No greenhouse is complete without one of the magnificent *Nephrolepis* ferns in a hanging basket

Mrs. Untermeyer then showed me her flowers for house and table decorations. There were pots of gloxinias of every hue; delphiniums, dwarf roses, rare geraniums, lilies of all kinds, and especially lilies-of-the-valley, which seem to be Mrs. Untermeyer's choice. Old-fashioned fuchsias, petunias, forget-me-nots, verbenas, and begonias, struggled for space and spread in riotous profusion in all directions.

But the most remarkable in this collection were the hanging baskets. Suspended from the ceiling on tiny wires were baskets of *Episcia* and *Cissus discolor*, ablaze with red and white cypress flowers. A number of young screw pines were grouped together in a corner, and over them grew a yellow jessamine whose perfumed blossoms reminded me of the early spring days in Texas. The whole effect was indescribably pleasing.



Whether you call them *Pandanus Sanderi* or just plain screw pines, these handsome foliage plants are desirable throughout the winter



The name of plants suitable for hanging in the sunroom is legion. This type is *Cissus discolor*

When we had looked our fill at the flowers we turned to a land of fruits and melons. Cultivation has taught man that there is no limit or fixed boundary to his wonderful inventive powers. And we found ourselves facing walls covered with living tapestried peach leaves, whose delicate grey vine-like twigs laden with rich fruit, grew in various shapes and globes.

There were also espalier-trained plums, pears, apples and melons, hanging from the stems, which clung to the walls in various artistic forms. The oblique cordon represented the method of training that the majority received, but there were also many fanciful designs for the purpose of landscape effect. A forced training does not injure the vitality; in fact, the protected position against the wall seems to add to the vigor and strength of the vine-tree.

(Continued on page 60)



The leaves of *Episcia* are downy and of a rich, strong copper color

The red *Passion* flower, seen at the left above the fern, hails from Mexico

Tradescantia edges this exotic group, and *Ixoras* fill the foreground



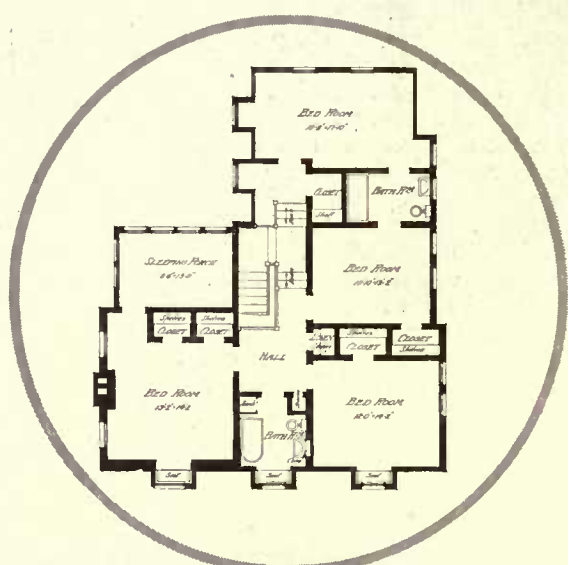
THE LITTLE HOUSE UNDER THE TREES

REGINALD D. JOHNSON, *Architect*

The side view to the left shows the house to be larger than one at first might suppose. Hip roofs provide generous room on the second story. The ell has been filled in with a sleeping porch.

Tall, straggling eucalyptus trees, branchless to a great height, tower above the house. As will be seen in the front view to the right above, the house fits this setting perfectly.

Openness and ease of access between rooms characterize the first floor plan. The arrangement of bedrooms above is simple and roomy. The master's suite is conveniently arranged.



WHOEVER it was that christened this dainty gem of architecture "the little house under the trees," gave it a name probably quite unconsciously by which it will always be appropriately known.

The tall, straggling eucalyptus trees, branchless to a great height, have a charm of their own, as they tower above the house, sheltering it from the rays of a semi-tropical sun, admitting light and sunshine and making a delightfully picturesque background.

It is well known that the beauty of a house does not lie altogether in the excellence of its architecture. Ugly or uninteresting surroundings can create a discord in the harmony of a perfect design; and somehow, unsympathetic people seem to cause the same undesirable effect and spread



A formal garden is laid out on an axis from the living-room. French doors open from this room to the vista of the bricked path. A summerhouse terminates the farther end and a lattice wall defines the property line.

a chill over the house. But here the house and garden and surroundings harmonize together.

The charm in the exterior lies in its simplicity and its exquisite refinement of detail. The lines are good; the proportions and balance could not be improved upon.

The construction of the house is frame with plastered exterior; all the wood and metal work, with the exception of the entrance door, which is mahogany, and the shutters which are painted green, is white; and the shingled roof is stained a dark gray. So the color scheme can be easily judged from the illustrations; but in judging it, one must also picture the surroundings that generous Nature has provided.

In examining the plan, it must be borne in mind that

this house is located in Southern California where the climate is extremely mild and consequently an entrance hall is not necessary for climatic conditions.

The front door opens directly into the living-room and yet there is a semblance of entrance hall, for a flat arch, supported by square Doric columns, apparently divides the living-room from the entrance. So the

hall is added to the living-room which, consequently, is just that much larger.

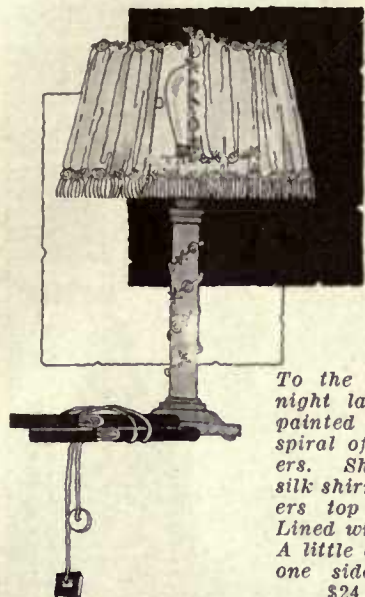
At the right-hand side, as we enter, a pair of French doors open into the dining-room. Directly facing the entrance is the staircase, also a passage to the kitchen which can be reached through the coat closet. This arrangement is well thought out, it is convenient and practical and gives

access to the living-room and staircase without passing through the dining-room.

The woodwork of the living-room and dining-room is finished in ivory enamel. The walls are papered. The living-room paper is a delicate shade of tan and the dining-room light gray. In the living-room the prevailing tones are in the soft brown shades, pleasing and in excellent taste.

SHADES THAT GIVE THE ROOM COLOR AND LIGHT

Shades and shields are vitally important accessories in the decoration of a room. They express the character of the room and the personality of the person who creates it. At night their light visibly affects the color scheme. For both color and line, then, lampshades should be carefully chosen. For purchase or the names of shops, address HOUSE & GARDEN, 440 Fourth Avenue, New York City

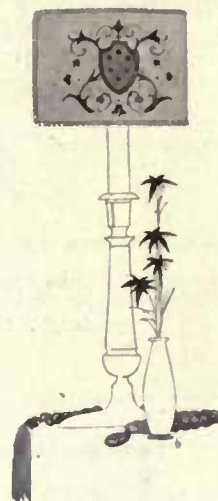


To the left—A small night lamp. Stand painted cream with spiral of French flowers. Shade of pink silk shirred, with flowers top and bottom. Lined with white silk. A little door opens on one side. 12" high. \$24 complete

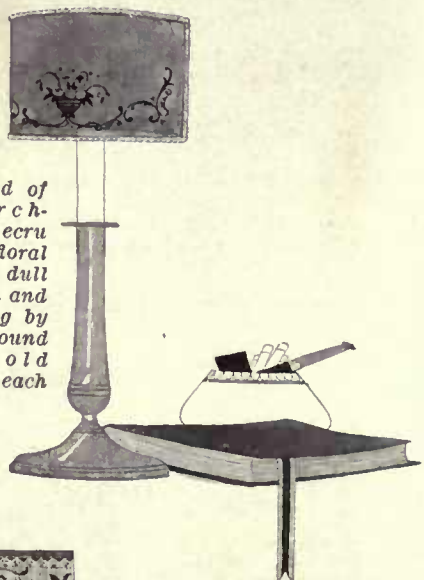


A parchment paper shield for a side light—figures in green, blue, red, yellow and purple outlined by perforations on black ground. \$4 each

For the dressing table or a side light comes a shield of sheepskin parchment with a coat of arms painted in center in dull browns, reds, greens and blues. Finished with gold braid. 7" long by 4½" wide. \$4 each



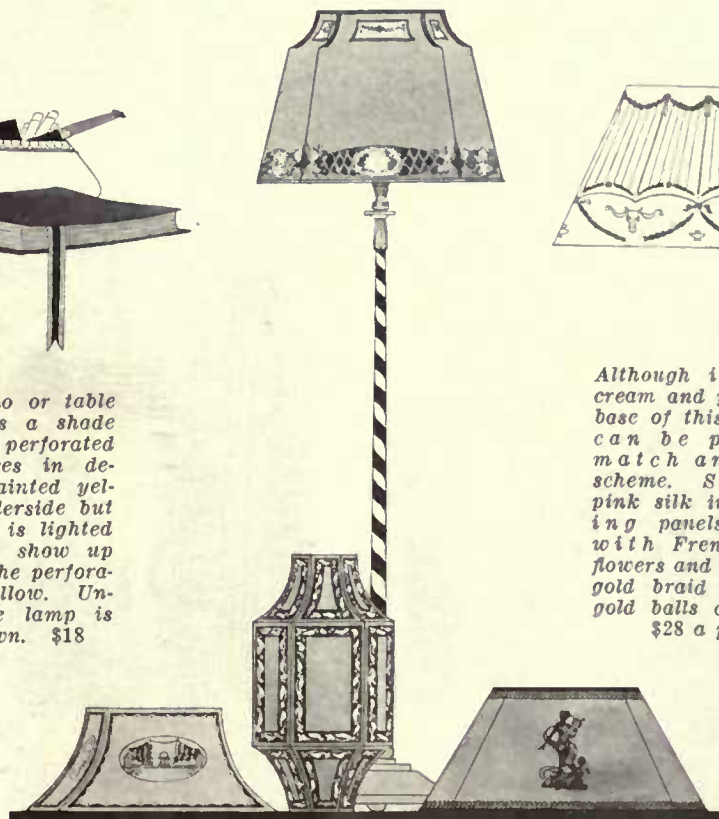
Candle shield of sheepskin parchment of an ecru tone with floral decorations in dull blue, red, green and brown. 7" long by 4½" wide. Bound with dull gold braid. \$3.50 each



Shade on stand is of mahogany chiffon with a band of cream. Bound at edge with cream and mahogany moss trimming. 20" diam. Lined with white silk. \$24. The other shade is parchment in natural color and green, grey, black and red decoration. 18" across. \$18



For a piano or table lamp comes a shade 15" high of perforated tin. Figures in design are painted yellow on underside but when lamp is lighted the designs show up black and the perforations in yellow. Unlighted, the lamp is dull brown. \$18



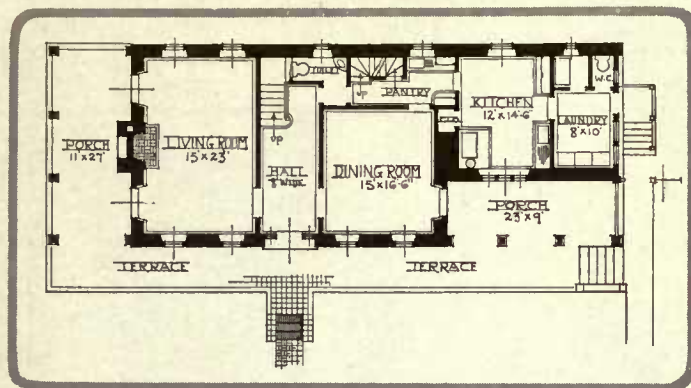
Floor lamp shade natural colored paper parchment, six sided, decorated with soft green, blue and rose. 16" wide. \$21. Square shade for table lamp has black decorations on edges and conventionalized scene in oval panels. 9" square. \$12. The lantern is of yellow parchment paper decorated in dark blue, yellow and black. 18" high. \$25. Octagonal shade of green parchment paper, black border and silhouettes. 11" wide. \$15

Although it comes cream and yellow, the base of this 20" lamp can be painted to match any color scheme. Shade of pink silk in alternating panels outlined with French ribbon flowers and finished in gold braid with dull gold balls on bottom. \$28 a pair

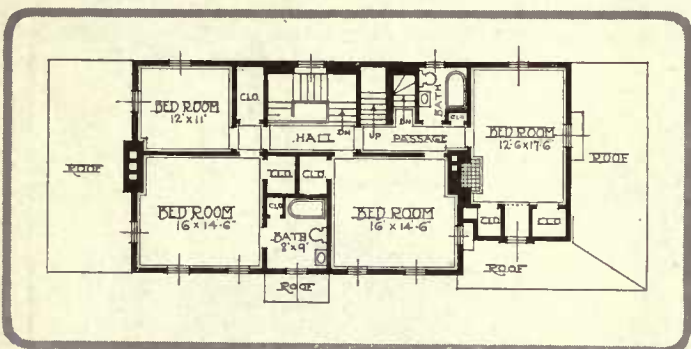


HOME OF HENRY EDSON, Esq., AT HAVERFORD, PENNSYLVANIA

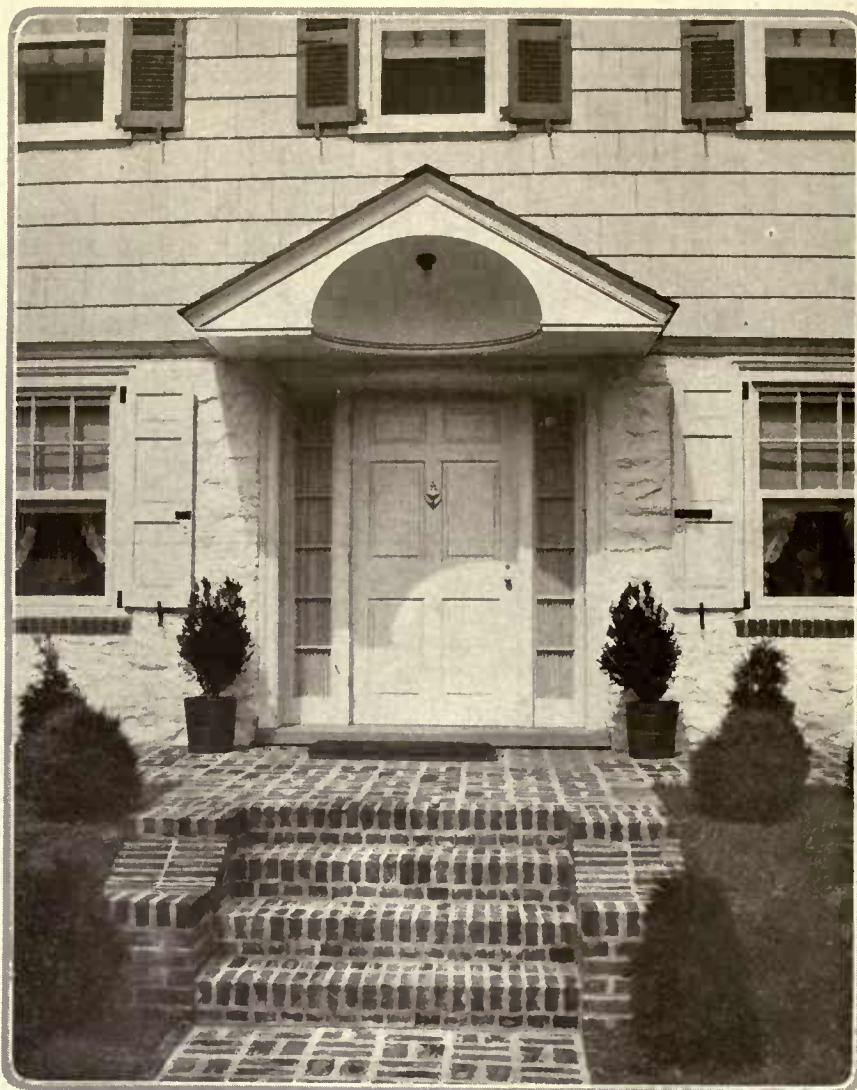
Martin & Kirkpatrick, Architects



The rooms are so disposed on the first floor as to afford pleasant views without and pleasing vistas and satisfactory intercommunication within



On the second floor hall space has been limited to the necessary minimum, making the rooms larger and providing greater accommodations for closets



Unpretentious in conception and simple in construction, the Valley Forge hood is reminiscent of the sturdy simplicity of life and living in days gone by. Color is given the entrance by the red bricks laid in white bond that form the terrace and approaching steps



The architecture is a successful fusion of several distinct Colonial types with the Pennsylvania farmhouse style predominating. White-washed local stone constitutes the lower portion of the exterior walls. Above, the walls are sheathed with shingles painted white. Color relief is given by the dark green blinds and the weathered shingle roof

The service wing shown to the left, is strongly reminiscent of old Dutch Colonial houses. To its prosaic utilities has been added a more esthetic use by the provision of a porch which communicates with the dining-room and makes it ideal for outdoor meals

HEATING THE PRIVATE GARAGE

The Simple Methods For Maintaining
the Necessary 60° in Winter Months

MORRIS A. HALL

HHEATING the private garage is generally an afterthought, for the double reason that heat is required such a small portion of the year—not over three months in the latitude of New York City—and the first cost of the garage is so often kept down to the absolute minimum.

When the garage is combined with other buildings, as with the swimming pool, greenhouse, stable, chauffeur's living quarters, billiard room, estate office, etc., there is certain to be adequate provision for heating the space for motor cars and their care.

Although even in this case a word of warning should be sounded to those who, having built the garage first, wish to add the other structures; if the heating plant is not set low enough in the first place, it may not be possible to tack on the others later. This may necessitate special additional heating plants at considerable expense for installation.

This thought was brought forward on hearing lately of a family having a fine little two-car garage, approximately 18' by 24' in size, with a good heating plant of the hot water type and wall pipes for radiation. They desired to add a lean-to greenhouse about 10' by 22' on the side of the garage, using the heating plant for both. On laying out the plans, it was found that this was impossible because the garage heater was set so high that there would not be room to have the two floors on a level and get a return back to the boiler from the greenhouse pipes.

As the garage floor had been built up on a slope, at considerable expense and trouble, the owner did not want to cut this down so as to be able to lower his present boiler to take care of the greenhouse situation. Neither did he want to install a second heating plant to make double care throughout the cold months. So the idea of a lean-to greenhouse had to be abandoned in a location where it would have made an ideal combination, simply because the original heating plant was set up some 5' or 6' too high. And at that, it would have been both easier and cheaper to set it down that much lower, for at that level there would have been no filling to do, while a natural outlet for ashes and inlet for coal would have been provided for both.

TWO METHODS OF HEATING

Taking garages in general there are two ways of heating them: by means of their own plant, and from an adjoining building. Considering the former, the usual method is by a form of garage heater so-called, this being a type of gas or gasoline stove which

has been designed to have a covered flame and thus be safe. It is now pretty generally known that any form of open flame heater is decidedly dangerous in or near a garage where there are likely to be gasoline or combustible oil fumes.

There are a number of such heaters on the market, as well as those forms for keeping the water system of the car heated, and nothing else. These both have the advantage of low first and operating cost, and possibly of simplicity as well.

Next there is the heating plant actually

greenhouse connection, there is no reason why the pipe system in the garage cannot be carried out on the same lines as the greenhouse, that is, pipes grouped under benches or seats around the building, and then covered with ornamental grilles.

HEATING FROM THE HOUSE

All this presupposes the garage has its own heating plant. Yet it is often the case that the structure is close enough to the house to permit of running out pipes from the house system to warm the garage as well. When this is done there is little to say, except that the arrangements for turning on and off the garage heat, and for draining the garage pipes, should be such that this can be done easily and quickly. There are often times when a little heat is desired in the house, and none is needed in the garage. Again, if going away for several days in cold weather, it might be desirable to keep the house warm, when there would be no car in the garage. For these and other reasons it is desirable to have a simple and quickly operated method of turning the heat in the garage on and off, and of draining that part of the system when necessary.

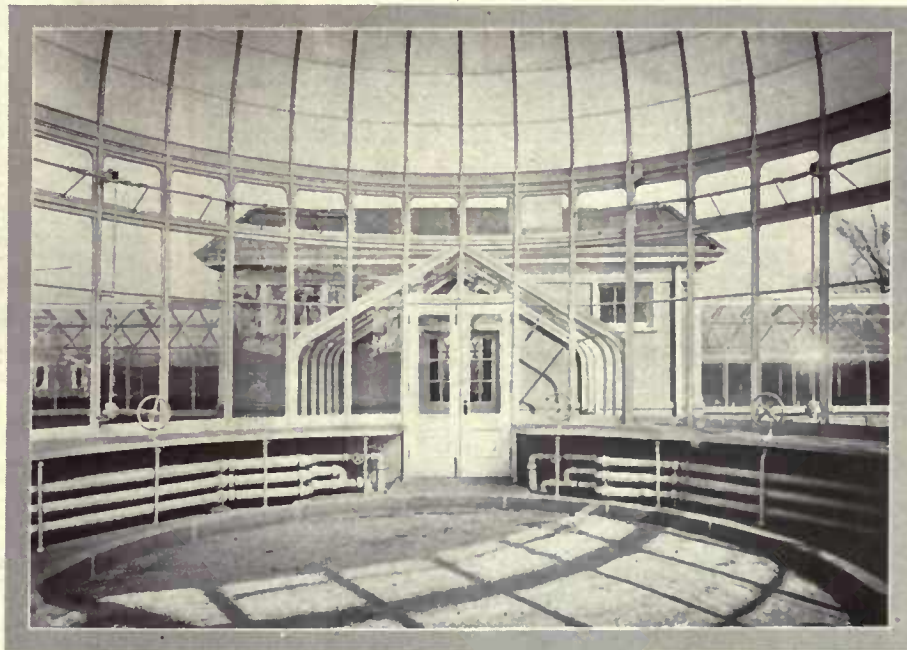
The same is true, of course, when the garage is combined with other buildings or otherwise serves a

dual purpose, particularly if the other building needs heat also. In the case in which the garage and greenhouse are combined, the latter must have heat practically the whole year round, so the former is easily provided for by simple valves to turn it on and off. Similarly, when the garage includes the chauffeur's living quarters, he is sure to want heat about five months in the year, and will see to it that the garage is kept good and warm during the same period.

HEAT AND VENTILATION

With the garage as an adjunct to a swimming pool, sun-room, billiard room, dancing hall or other similar room used intermittently for social purposes, heat is a necessity for a considerable part of the year. Moreover, such a combination makes for a pretentious building, usually necessitating the services of an architect.

To a certain extent heating and ventilation are closely interwoven, and should be considered together. Some forms of heating, such as hot air, need an outlet which in itself provides a form of ventilation. If the ventilation is considered at the time the heating arrangement is planned, the garage will be much better off in both respects, and will be a more usable place.



By combining garage and greenhouse, only one heating plant will be required. The pipes can be arranged under the work bench in the same fashion as they are in the greenhouse

constructed for heating the garage and built at the same time. This is generally a separate room, at the side, rear, one end, or built out from the main building, or in case of a garage on a hillside, the lower level makes an excellent location for the source of heat. Wherever the heater is located it is wise to have a separate entrance for it, a solid wall between it and the garage proper, and preferably no passage cut through this wall. This arrangement has the double advantage of keeping gasoline and oil fumes from the heater, and coal dirt away from the car.

Hot air has the advantage of very low cost, since no radiators and practically no piping are needed. Steam and hot air have each need for piping and radiators, so that they cost much more but offer the additional advantage of hot water at all times, provided by means of an auxiliary hot water tank constructed for the purpose.

In the matter of radiators, too little thought is given to the beauty of the building and too much to its utility, so the cheapest radiators are obtained, or else wall radiators are built up of piping. While these are perfectly suitable and do the work, there is no reason why the garage should be made so hideous, when it is used such a large part of the time. When there is a

THE MANTEL SHELF AND THE WALL ABOVE

ABBOT McCLURE
and H. D. EBERLEIN

Antiques by courtesy of W. R. Lehne



The William and Mary mirror makes an excellent overmantel background. On the shelf before it is an Italian polychrome head on a piece of old gold brocade which relieves the severely rectangular lines of the grouping. An alternative might be a reproduction of this mirror either in natural wood or painted black with mouldings touched with gold



Chapman Decorative Company, Decorators

Above the mantel hangs a Chinese embroidery; below it a carved Japanese panel. The large vases are crackleware and the middle object a yellow Chinese ginger jar on a teak-wood stand. Instead of the embroidery might be used a square of damask or brocade flanked by panels of velvet edged with galloon

Chapman Decorative Company, Decorators

The sunburst clock above this early Georgian mantel enriches the entire room. A less elaborate treatment would be a hanging Dutch clock

THE fireplace and its superstructure are permanent. They are going to stay as long as architecture itself, as long as fire burns, or as long as the human family finds comfort and pleasure in a cheery blaze.

Now the surrounds of the fireplace and its mantel and overmantel superstructure form a distinctly architectural feature. And yet, the mantel occupies a curious position midway between architecture and furniture. For its full architectural value to be seen, it requires the accompaniment of proper movable garniture that will harmonize.

Success or failure in treating the mantel itself and the wall space above it will attend our efforts just in so far as we pay heed to certain immutable principles which, once recognized, are not difficult to follow.

There is no moral nor artistic obligation to observe any established or arbitrary convention, such as the erstwhile usage that



Instead of the English 17th Century brass clock might be used a bracket clock or one of mahogany. The painted Chinese sign finds an alternative in painted Japanese paper



In place of the carved red cinnabar cabinet might be used a Japanese or Chinese lacquer cabinet, or, if the shelf is wide, an English dole cabinet or Dutch silver cupboard

prescribed two imposing vases or urns at the ends of the mantel, in the middle a clock or a bit of sculpture in bronze or marble, and a mirror background, or else at each end mantel lamps with pendent prisms and, in the middle, either a double lamp of the same description, a clock or a sufficiently expensive and substantial piece of bric-a-brac, the background being either a mirror or a gilt-framed portrait.

So narrow, for a time, was the conception of mantel treatment that a mantel garnished otherwise in any well regulated household would have been deemed scarcely decorous or even decent. Yet all this has changed.

THE CLASSICAL MANTELS

Our present catholic and eclectic tendencies in decoration have burst the fetters of all such rigid views and left us free to do as we list, so long as we do it in a spirit of reasonable compliance with constructive principles, all of which will be set forth in order directly we have noted the prevailing types of mantels that must serve as the backgrounds for our decorative creations. Incidentally, we will point to some fresh and not generally used methods of mantel treatment by way of relief from various estimable but somewhat hackneyed modes familiar to all.

In enumerating the types of mantels we are most likely to encounter, it will be just as well to hold to historical sequence, first noting the Tudor or Stuart fireplace with elaborately paneled or pillared and carved overmantel ordinarily found in oak paneled rooms. Akin to it in spirit, but sharply contrasting in form and quantity of enrichment, is the chaste and unpretentious stone mantel in a simplified Tudor or Stuart room with rough plaster walls and leaded casement windows. In such a room the overmantel is often merely a projecting jamb without specific emphasis of architectural detail.

Next in succession we have the ornately moulded and paneled, and oftentimes carved, overmantel of William and Mary and Queen Anne times, not seldom an epitome of contemporary architecture in itself. The early Georgian mantel was nearly related to it in type until Sir William Chambers and his followers abandoned the towering overmantel and adopted a massive but lower structure with a free overmantel space.

The delicacy of the Adam mantel and the buxom opulence of the Classic Revival type, both of them devoid of structural overmantel features,



The unusual combination of late Empire fluid lamps with a Chinese painting on glass makes an attractive garniture. For the panel might be used Japanese or Chinese hangings



Wilson Eyre & McIlvaine, Architects

Woodville & Co., Decorators

In the Florentine painting insert, this Italian Renaissance mantel finds its perfect complement. The copy of any old Dutch or Italian picture would give a mantel of this type a complete and striking character

need no comment, neither does the hybrid 19th Century type with which we are all too painfully acquainted.

Louis Quinze and Louis Seize styles presuppose more or less overmantel paneling, while some of the French Renaissance overmantels are so richly wrought that any further attempt at movable decoration would be an impertinence. On the other hand, some of the simpler French Renaissance mantels, with a splayed, hood-like jamb, leave room for restrained but emphatic treatment, as do also many of the Italian Renaissance mantels of allied design.

Last in our list are the Italian fireplaces that have merely a moulding to surround them or else to relieve their severity, set a few inches above the top of their opening with a plain wall space above. Their merit is in simplicity.

A hasty mental survey of these types shows that some have such pronounced and assertive individuality that the range of possible treatment is somewhat circumscribed, while others are much less exacting and admit of almost unlimited latitude in decoration.

SEVEN RULES OF GARNITURE

In applying the principles about to be discussed, it must be remembered that they refer both to the objects placed upon the mantel shelf itself and to whatever is placed on the wall or chimney jamb above the mantel. These safeguarding principles of universal application in

dealing with mantels of all the foregoing types are

- (1) *Observance of Scale;*
- (2) *Suitability,* from which follows *Dignity* as a corollary; (3) *Symmetry;* (4) *Formality;* (5) *Restraint;* (6) *Concentration,* and (7) *Contrast.*

Observance of Scale means that a relative balance is to be maintained between the size of the mantel and the size of the objects that are placed upon it or above it. In other words, upon a large mantel do not put small candlesticks, vases or the like, nor above it hang a small and insufficient mirror or picture. In extreme violations of the scale principle, whatever merit the individual pieces of decoration may have in themselves is wholly lost and the dignity of the mantel is destroyed. Conversely, do not overpower a small mantel with things too large for it.

In following the principle of *Suitability*, the element of good taste comes strongly into play and has broad leeway to work in. Good taste, for example, will forbid Louis Quinze ormolu candelabra upon an early Georgian mantel with its severely architectural over-

(Continued on page 64)

CONVENIENCES FOR THE HOUSE

Each month we plan to present a number of devices that the housebuilder might find convenient. Suggestions may be addressed to the Editor, HOUSE & GARDEN, 445 Fourth Avenue, New York City



The breakfast corner with high-back settles is a boon to both the cookless and the cook. This is a simple arrangement

A BREAKFAST CORNER

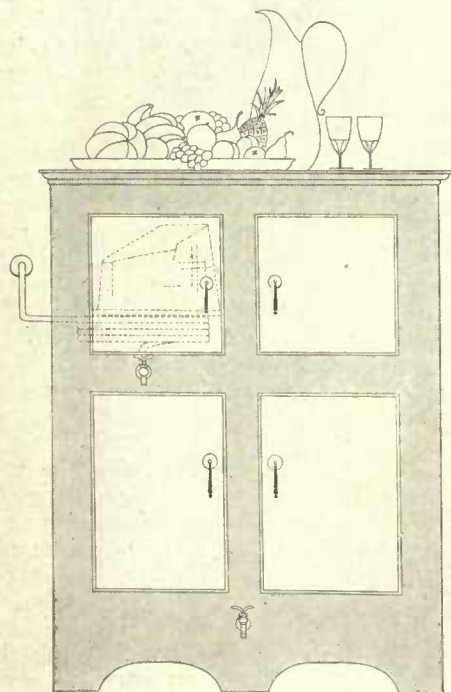
FOR those who are not too proud to bite—in the kitchen on the cook's day out, or for those who want to keep Her Imperial Majesty in good humor, the breakfast corner will prove a veritable boon. It should be sectioned off from the kitchen by high back settles that make the corner cozy. Both settles and table should be substantially built and painted white or whatever is the paint scheme of the kitchen. It should always be placed by a window—for who does not want sunshine with her meals?—and in close enough proximity to the other kitchen fitments to save steps. A screen may be arranged between the corner and the rest of the room.



The lattice—not the hero—is the thing here. You cut off an undesirable view with it, and it is easily removed

ICED WATER ON TAP

ANY physician will tell you that drinking ice water is only another way of flying in the face of Providence. Iced water is quite a different thing. It can always be on tap if the water pipe is run into the refrigerator and laid in coils directly under the ice chamber. The bottom tray of this chamber should be perforated so that the water from the melting ice can keep the pipes constantly chilled. The amount of the iced water will depend upon the length of the coil.



Iced water can be permanently on tap if a coil of pipe is laid directly under the ice chamber in the refrigerator

AN ADJUSTABLE LIGHT

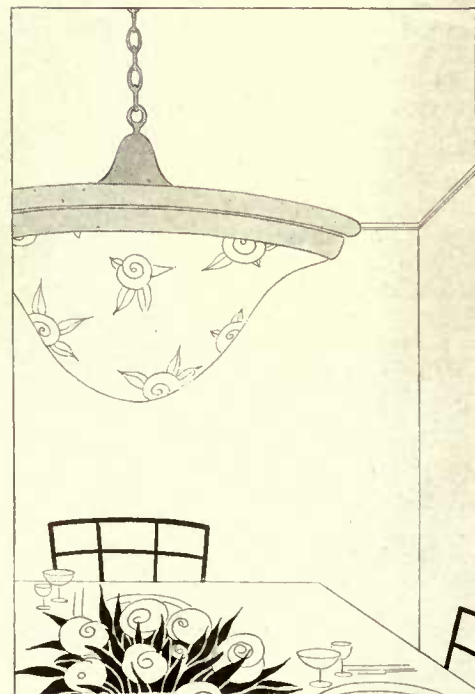
IMAGINE a light that will change its color to suit the color scheme of the room or the decoration of the occasion. It hangs to the right. There is an alabaster bowl on the outside and a thin glass bowl inside. Between them can be stretched a piece of fabric that will tone the light in the room to the desired shade. If the room needs a little rose, a piece of rose silk will do the trick. If the youngsters have a party, the table decorations can be reflected in the bowl, thus adding to the effect.



You push open the casement and it stays open. Such desirable behavior is due to a collapsible catch at the top

CATCHING CASEMENT CATCH

THE lady is not the main object of the picture above, however alluring she may appear. She is pushing out a casement window. When she has given it one push, the casement will stay in place. When she pulls it in again, the window will lock tight against the frame. Why? Because of the collapsible catch at the top of the window which requires no adjustment and telescopes into a tiny shape when the window is closed. The quick response of the device can be judged by the languid way the lady is opening the window. It is said that the device will set just the same on any window, and you need not be languid. In short, it is strong enough to withstand healthy pressure, and to hold the window exactly where you want it.



A new light is pleasingly accommodating—its color can be changed to suit the scheme of the room or the occasion

January

THE GARDENER'S KALENDAR

First Month



Pruning can be done during good weather this month



Grease all the steel tools to prevent their rusting



Before long plans may be made for maple sugar days



Use a camel's hair brush in fertilizing the cucumber and tomato flowers



This is the time to order potted fruits for the greenhouse next summer



SUNDAY

The days are sick and cold, and the skies are grey and old. And the twice breathed airs blow damp.

—KIPLING.

MONDAY

1. New Year's Day. Sun rises 7:30; sun sets 4:37. Make a double resolution this day: that you will have a better garden this year; and that you will not lose interest in it around the Fourth of July.

TUESDAY

2. Start planning your garden work. Send for seed catalogues, make out your seed order, make a small scale drawing of your garden, and try to work out a systematic planting scheme.

WEDNESDAY

3. Now is the time to plan any changes in your flower borders or perennial garden. These can all be worked out on paper and the new plants ordered at once so as to save time in the spring, when other things must be done.

THURSDAY

4. During winter is a good time to scrape the moss from the bark of trees. There are scrapers made for this purpose, but during wet, foggy weather you can do the work with a wire brush.

FRIDAY

5. Go over all trees and shrubs and burn all caterpillar nests; a very little flame will destroy them now without injuring the trees. An old bag wrapped tight and soaked in kerosene makes a torch.

SATURDAY

6. Now is the opportune time to move that large tree you have been thinking about. Cut out a good sized ball of earth, allow it to freeze solid, and you can move a large tree with impunity.

7. After big snowstorms, particularly wet, heavy ones, go around and shake the snow off your choice evergreens, such as retinosporas, junipers, thuyas, large hedges, etc. This will help save breakage.

8. Go over the garden tools and clean them thoroughly, greasing the steel ones. Look over the lawn mower and oil it, make a good measuring stick, a drill maker, a marker, etc. The tools should be hung up.

9. What about a hotbed? You will need one next month, and this is a good time to order the frame and sash. Or if you prefer, you can make the frame yourself and buy only the sash.

10. If you haven't done anything with your lawn, you should top-dress it now. Scatter on some good soil to fill all the voids, and then some manure; don't believe the theory about manure bringing weeds.

11. Insects make this a trying time in the greenhouse; dark days, continued fire heat, and reduced spraying are the causes. Keep after the pests constantly with sprays and fumigants.

12. This is the proper time to overhaul palms, ferns and other exotics. They should be partially dried off prior to potting, so as to harden them up. Use good, rich soil when potting.

13. Cucumbers and tomatoes in the greenhouse should be hand fertilized at this season. A camel's hair brush dipped in the flowers and transferred from one to another will answer the purpose.

14. Look over all plants that have been protected, and see that the protecting material has not been matted down with snow and rains. Shake it up again if this seems necessary.

15. House plants must be sprayed frequently enough to keep them clean. Also, remove about 1" or 2" of the top soil and replace with a good rich mixture; top-dress with concentrated fertilizer.

16. All beds in the greenhouse where plants have been growing since last fall should be top-dressed. Roses, carnations, antirrhinums, gardenias, etc., all need it. First clean all moss from the bench.

17. Keep cutting branches of early flowering hardy shrubs and forcing them in the greenhouse or home. Simply plunge in deep jars of water such things as cydonia, flowering almond and gold-een bell.

18. Look over vegetables stored in the cellar. Throw out any that have started to decay, and while picking over the potatoes select the smoothest, most uniform ones to use for seed.

19. There should be some sort of permanent trellis for those crops that require supporting, such as lima beans, tomatoes and the cane fruits. A good trellis looks well, too, from a purely decorative standpoint.

20. Start feeding the plants in the greenhouse with liquid manures. Covered barrels should be used to dissolve the manure; start using it gradually, and increase in strength and frequency of application.

21. Why not an irrigation system of some kind for your garden? They are not so very expensive, and are the only practical method of watering. Work out a plan now, and get an estimate on it.

22. Keep right on forcing the bulbous plants in the greenhouse. Bulbs should be brought in at regular intervals so the supply of flowers will be continuous. Start now the late flowering types like Darwin tulips.

23. The supply of bedding plants should be looked over carefully. If you are short of them, start now to propagate things like geraniums, coleus, achyranthus and all plants of this type.

24. It is perfectly safe now to force all kinds of hardy, hard-wooded forcing plants, such as wistaria, lilac, deutzia, rhododendron, cyrtisus, flowering almond, forsythia, cydonia, etc.

25. Consider those poor quality fruit trees — you can improve them by grafting on some good stock this spring if you gather your scions now, bury them outdoors, and keep them from freezing.

26. While it may seem a little early for pruning, there is really no good reason why you shouldn't do it if the weather is favorable, especially in the case of hardy fruit trees of any type.

27. This is an excellent time to start a crop of melons in the greenhouse. Sow the seeds in 2" pots, and transfer them to 4" when well rooted; then plant directly into the hills outdoors.

28. Very shortly seed sowing time will be here. You will need pans and flats for this work, so see that they are on hand. Also, have crocks for drainage, and plenty of charcoal.

29. Why don't you take the car and gather some pea brush from the woods? You can't grow first quality peas without brushing; and you can also cut some dahlia stakes at the same time.

30. Better start gathering manure for the hotbed. Old manure is of no value for this purpose; you must have fresh, live manure in order to get the necessary heat to make the bed a success.

31. Sun rises 7:16; sun sets 5:12.

One of the secrets of success with indoor or greenhouse plants is to keep the top soil stirred frequently, so that fungi can not form. This means regular attention.

For all their beauty, ice-storms work more harm to the winter birds than does mere cold. Be sure that the feeding stations are kept supplied with seeds and suet.

This Kalendar of the gardener's labor is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations.



Keep all tall flowers tied up to facilitate easy and safe spraying

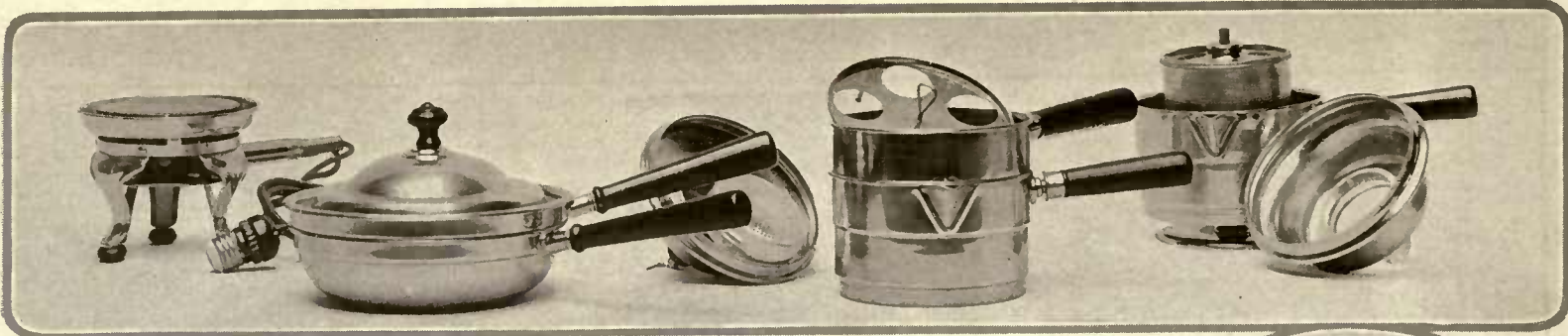
Move trees in winter, when the ground is frozen about their roots



Overhaul the ferns and cut out the old, seedy fronds

New trellises can be built now without harm to plantings





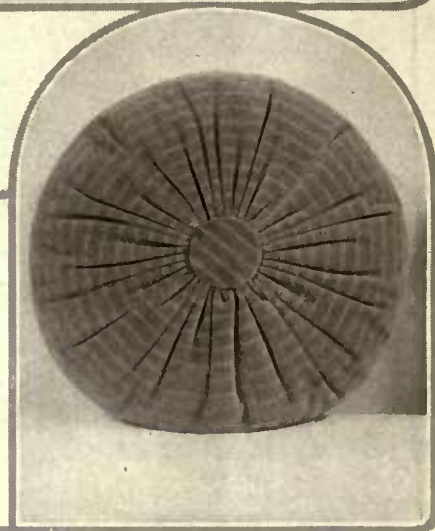
You might electrify your kitchen by installing this ultra-modern cooking outfit, consisting of stove, egg-boiler, percolator, samovar, tea kettle, and milk warmer. \$10 the complete set



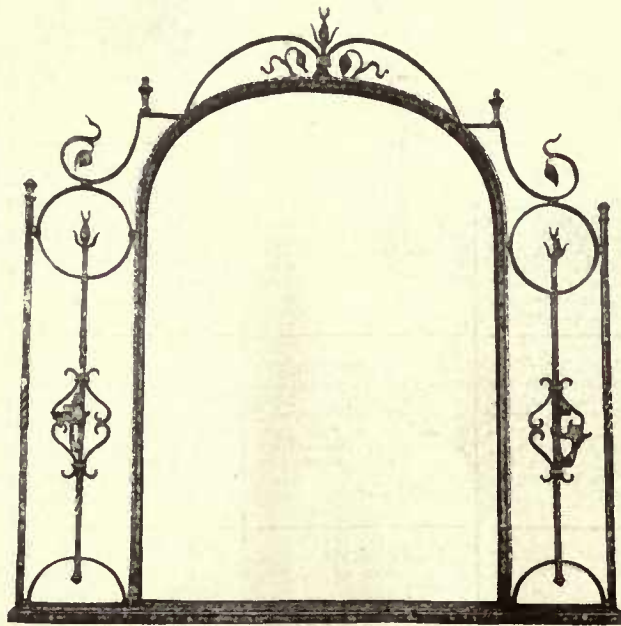
This crystal comport can hold its own with dignity against all comers. It is finely cut in an antique English pattern, and costs \$16. It is 9" in diameter, as shown here

SEEN IN THE SHOPS

Refusing to be bewildered by an infinite variety of necessary luxuries, we have resolutely chosen a few of the most fascinating. They may all be purchased through the HOUSE & GARDEN Shopping Service, or the names of the shops may be had of the Information Service, HOUSE & GARDEN, 445 Fourth Ave., New York



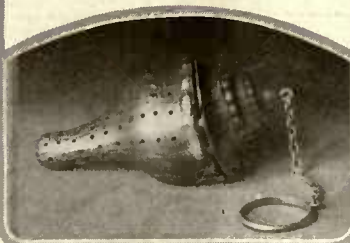
"As round as a cushion" is the latest thing in similes. This one has forsworn corners to be in the mode, and comes in blue, green, brown and rose velour for \$2



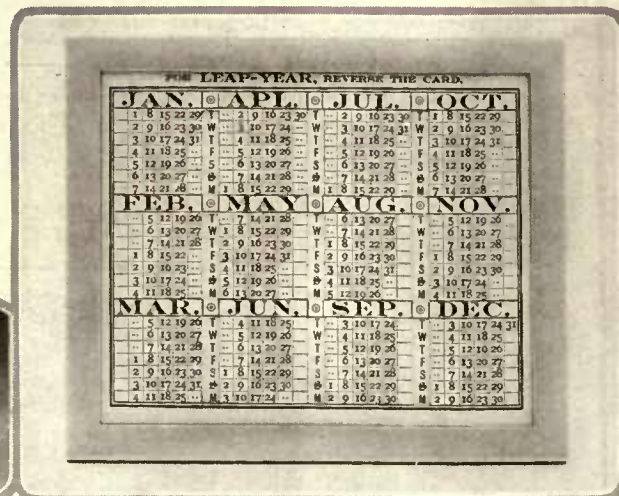
A mirror frame of hand-forged iron, delicate in design. It would be particularly effective over an outdoor fireplace, but is adapted as well to indoor use, on mantel, bureau or dresser. It has sconces attached and measures about 3' by 4' 6". \$135.



You can count up all the sunny days, and the dark and rainy ones, too. That is, you will be able to if you have a Sunshine Calendar with yellow, grey and black stickers for keeping a superior little weather record of your own. 75 cents



It is shaped rather like a turnip, but then sea-shells arc, and it's delightful to have tea from a sea-shell. Sterling silver, gray finish. \$4.75



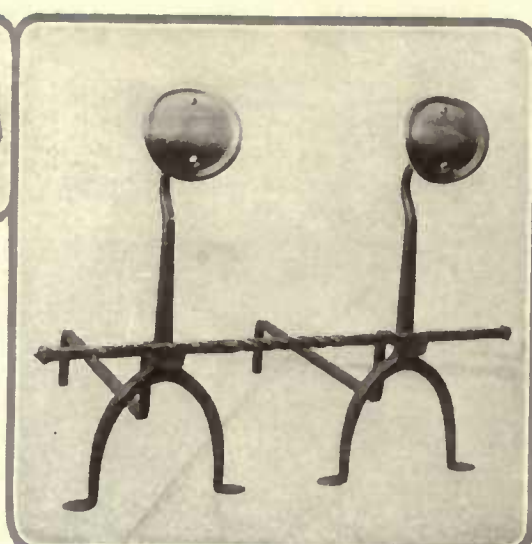
Here is a calendar just as good for finding your birthday in 1935 as in 1917. By means of an arrangement on the back it may be set for any year. As shown here, the whole year measures 6 1/4" by 7 1/4", and may be had for \$10.50



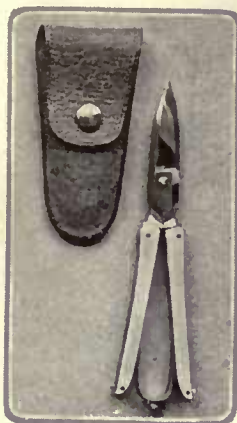
These gentle andirons are for Baby Bunting's room, and must never be referred to as dogs. They are 24" high and may be had in wrought iron for \$32. You lift them by the ears



This is a delightful tea-infuser of sterling silver with a black wooden handle. It measures 5" in length, and costs \$4



With a defiant expression these hand forged wrought iron andirons stand faithful guard over the hearth. They will protect yours for the sum of \$32. 20" high. Solid brass discs about 4½"



Though these tiny shears are only 2¼" to begin with, they may be folded into still smaller dimensions. With tan pigskin case, \$2.25



If you have the makings of an amateur epicure, contemplate for a moment the charm of cool green lettuce leaves on white Wedgwood. The salad bowl, 10", has a ram's head on either side and costs \$2.50. The plates \$4 a dozen



Bacon-tongs is a name to conjure with at breakfast time. These are of sterling silver, 4¼" long, and may be had in exchange for \$2.50

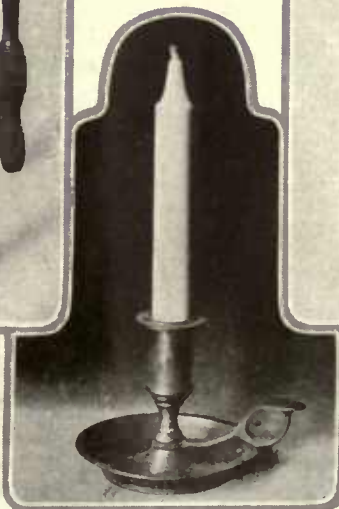


For perfect fitness it entails a stout little bed-side table and a cross - stitched square of linen, this solid brass Colonial candle-stick which can be taken apart. \$1.50

A light portable table of mahogany with handles for lifting it conveniently. You can have your tea upstairs or downstairs or in milady's chamber; by the window, by the fireside, or in your favorite easy-chair. The top measures 26" x 14". \$14



It collapses, but not unless you want it to. Mahogany finished, with a tray, a most desirable substitute for the familiar household bete noire, the folding table of green batze memory. The dimensions of the tray are 30" x 20". \$13



HOW PLANTS GROW

D. R. EDSON

This is the first of a series of articles by Mr. Edson on the really elemental points in successful gardening—the facts and operations which, while they may be as A B C to the experienced, are an unopened book to the beginner. With the present tremendous increase in the numbers of those who grow things for pleasure, every season sees a new company of novices who "want to know how." For them this series has been written so as to give, progressively from its simplest beginnings, the whole story of the gardening game.—Editor



A striking example of the conversion of "available" food into plant tissue is furnished by the seedling and mature pepper, shown above and at the right

WITHOUT a doubt, gardening is the sport—or the recreation, or the gentle art, or whatever you want to call it—of more universal appeal than any other.

Just wherein lies its attraction may be hard to analyze, but the fact of its claim upon all classes, in all climes, remains. The hard-working artisan, the bronzed frontiersman, the lady of gentle birth, the black-shawled woman of the tenement—to all these the silent magnetism of the brown soil, with its latent possibilities of glorious blooms and haunting fragrances, and palate-tickling, fresh, green things, is irresistible.

It is my purpose, in this article and others to follow, to make plain, for those new recruits and late beginners which every season brings, the problems they are sure to encounter. To make them plain, not in terms of garden phraseology, but in the language of the uninitiated, so that even he or she who has not yet learned to run may read and understand. I shall keep in mind the person who has literally done little or no gardening; and I shall also keep in mind the fact that for such persons there is available very little material concerning the elemental operations and principles of gardening, described in non-technical language.

One of the first things with which the prospective gardener should become familiar is *how plants grow*. And yet, in the ordinary course of events, this is about the last thing one learns. Until you can understand something of plant physiology and plant hygiene—how a plant "works" as an organism, how it eats and breathes and rests and accomplishes its purpose in life like any other living thing—the directions you may read must to some extent remain unintelligible to you.

SOME PLANT PHYSIOLOGY

Do not fear that I am either going to destroy the element of mystery that perhaps more than anything else makes gardening fascinating, or to cut off, with the inquisitive scissor-blades of modern science, the very flower which has charmed you, unmindful of the fact that your interest in it may wilt with the fragile petals. The real mystery, the elusive silver thread of re-perpetuated life, is as far as ever from being explained. You can read a book of rules on gardening, just as you can read a book of rules on running an automobile. But you will be a better driver when you know every part of your engine, and just what it is meant to do; and you will be a far more competent gardener when you understand how plants grow, what things will help or hinder them, and why.

How do plants grow?

Did you ever stop to wonder what force can make the sap run up to the top of an 8' lily or an 80' oak? Or how the blind and almost microscopically fragile roots of the rose, tunneling their way through the "dead clods" at her feet, can select the marvelously delicate pigments with which her frail flower-petals are painted? Ah, but those clods are not dead! Could you view them with an eye that really sees, you would behold stupendous changes, cosmic upheavings taking place under your feet. Minute in scale though they are, they are none the less closely intertwined, each affecting the others in the general scheme.



The seed sprouts in two directions: upward into the leaves, and down into the roots. This is an eggplant seedling. The plant and fruit are below



The faint dark line through the stem of the okra seedling is the "artery" through which nourishment is drawn up. The succulent pods of this plant should be better known

even magnified. The sunflowers growing in your garden draw from the soil and evaporate through their leaves into the air, during their short season of

growth, enough water to cover the soil in which they grow more than 13" deep. It would take your whole family more than a lifetime to count the "mouths" through which this water is evaporated; on a single large leaf there are some 13,000,000 of them! For each pound of dry matter a sunflower makes, some eight hundred pounds of water are sucked up from the soil by the insatiably thirsty roots of the plant.

With this general picture in mind of conditions below the surface of the soil, we can proceed to consider a little more in detail the physical mechanism of plant growth, and the facts influencing it.

SOIL AND PLANT FOOD

The basis of all plant growth is, of course, the soil; and yet the soil, as we speak of it, is not essential to plant growth. Trees of large size have been grown even to the third and fourth generation in pure water to which certain chemicals were added at the discretion of the experimenter. The first thing to get clear in your mind regarding the soil is that it is *only the medium for holding the foods which the plants must have to live*—water and certain other things which most soils contain, or which can be added to them. The thing we have to learn to do is so to handle the particular soil that the plant roots ramifying through it will find abundant stores of moisture and food. What treatment this may necessitate in any special case will depend upon the physical character of the certain soil, its antecedents, and a number of other things which will be discussed later.

The plant foods, as I have already intimated, must be of such a nature, or in such chemical combinations, that they are soluble in the water present in the soil. This is not pure water, but contains certain elements absorbed from the soil which strengthen it and enable it to dissolve plant foods in the soil which are insoluble in pure water alone.

Plant foods in forms which this soil water dissolves and, therefore, makes them ready for the plant to utilize, are known as *available* plant foods; those which the water cannot dissolve are called *unavailable*. But unavailable forms may be made available through decomposition, the action of bacteria in the soil, and through chemical changes which take place there. The gardener's work, therefore, consists largely in finding and applying means of speeding up this gradual change of unavailable plant foods into available forms. That is one of the biggest problems that confronts him, and yet his work in that direction is of such a nature that he cannot see what he is accomplishing, except as its results show in bigger and finer flowers and vegetables.

The life history of the plant is in brief as follows: The "life germ," which has had a period of rest in the seed, bulb, tuber or other form in which it happens to be stored, is stimulated into action again by a congenial environment of temperature and moisture, and whatever more may be required in its particular case. Usually, there has been

(Continued on page 70)



JANUARY LINENS FOR THE HOUSE

January is the season for replenishing linen, and the wise housewife takes this opportunity of laying in her yearly store. Purchases may be made through the Shopping Service of HOUSE & GARDEN, 445 Fourth Avenue, New York City.

A simple but attractive Madeira set of six 9½" doilies, six 5½" doilies and a 24" centerpiece comes for \$5.50 complete

Among the filet sets is one of unusual design; 27" cloth, twelve plate doilies, 11", and twelve glass doilies, \$90

THE scarcity of foreign linens gives a particular interest to the January "sales," which are an annual event of importance in the department stores and linen shops. In former seasons there has always been in each shop a plentiful supply of the plainer household linens, which have been featured at unusually reasonable prices, and a fair sprinkling of those of a more decorative character which have been correspondingly reduced.

This season it is interesting to notice the change—one shop is featuring linen sheets and pillow cases, table cloths and napkins—another has an excellent collection of towels and luncheon sets, while a third looms up strongly in its department of bed linens, blankets, spreads and similar things for the modern bedroom.

The reason is at once apparent—each shop is featuring the particular things it has been fortunate enough to secure, and this gives an added interest to the sales and results in unusual values, for particular stress has been laid on the individual offerings which the customer finds.

As an example, the linen sheets and pillow cases illustrated on page 72 are Belgian linen. In fact, they have quite a story connected with their appearance. They were ordered long ago and were

In the center is shown a luncheon cloth of mosaic work that is growing in favor. The cloth, 45" wide, comes at \$27. The napkins are shown at the top of page 72



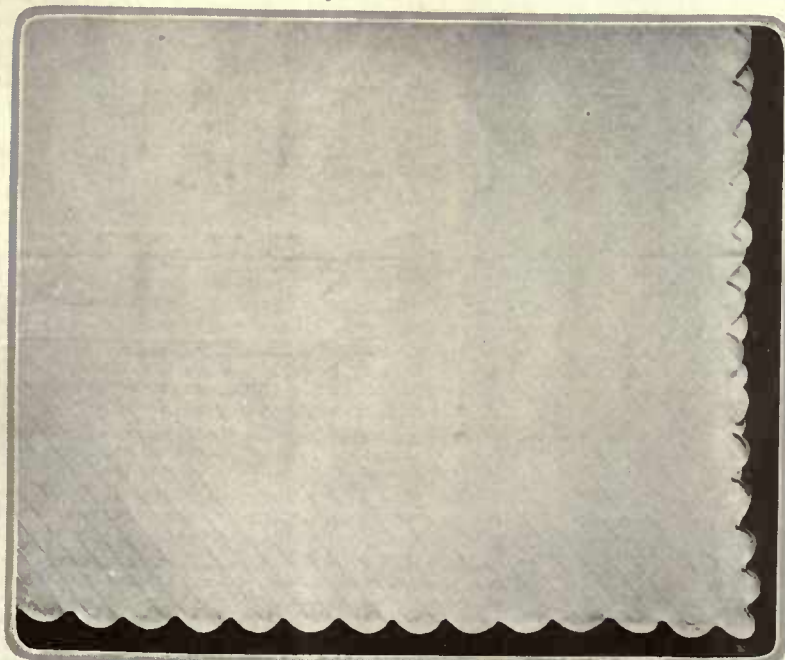
almost given up as lost when suddenly news was received that they had been shipped from Belgium, and finally they arrived in time to take their place as a most important January offering. They are of an excellent wearing

quality, soft and firm like the good Belgium linens are, and are hemstitched. The sheets may be had 72 x 96 inches for twin beds at \$8.50 a pair, or 90 x 96 for full-sized beds at \$10.50 a pair. The pillow cases measuring 22½ x 36 inches are \$1.75 a pair. There seems no doubt but what the prices of linens and bedding will increase for some time to come, and that there will be a scarcity of the finer foreign linens. These facts make the offerings of this January far more compelling than they would otherwise be.

An interesting design in a tablecloth is also shown on page 72. It has a border of Adam vases and the well-liked satin-striped design in the center broken by small wreaths. The linen is a heavy Irish linen damask, and it will be sold for \$3.00 in the 70 x 70 size and \$3.75 for the 70 x 87 inches size. The napkins to match are 24 x 24 inches and \$4.25 per dozen.

Very smart indeed are the luncheon cloth and napkins on page 72, which show the cut-out work (Continued on page 72)

Another finely embroidered set consists of a 23" centerpiece, six 10" and six 6" doilies. Madeira eyelet embroidery and a medallion of Italian cutwork, \$22.



White satin finished bedspreads of exclusive design suitable for the country house. The edges are scalloped. At the usual length, 72" by 100"—\$3.25. An extra length, 90" by 100", \$3.95



This comforter has plain colored dotted mull on one side and fancy patterned mull on the other. Pink, blue, rose and Copenhagen. Good lamb's wool filling. 72" by 78", \$6.50

THE SMALL DINING-ROOM AND ITS FURNISHING

COSTEN FITZ-GIBBON

More and more readers each day are discovering that by asking HOUSE & GARDEN they can solve their decorating and furnishing problems at a minimum of time and trouble. That is why, for your convenience, we direct you to the Information Service, HOUSE & GARDEN, 445 Fourth Avenue, New York City

A SMALL dining-room is both a snare and a golden chance. It is a snare because it affords ample scope to commit decorative atrocities. It is a golden chance because ingenuity may make of it a charming and dignified place quite fulfilling all practical requirements and destroying the painful and hampering sense of straitly circumscribed area.

If the possessor of a small dining-room, be it in an apartment house or in a small dwelling, tries to copy the appointments of a large dining-room in every minute particular, he will be confronted with the perplexing task of attempting to make two or more bodies occupy the same space at one and the same time.

If, on the other hand, he casts aside all preconceived "correct" notions about the equipment of dining-rooms, especially large dining-rooms, he may happen to remember, he will find the obstacle of limited size proving a stimulus to constructive ingenuity and likewise turning into a golden chance to display such originality as can come only from a conquered difficulty,—no easy task, but a fascinating one.

COLORS THAT CONTRACT AND ENLARGE

In making ready the background for the furnishing, that is to say, in preparing the floor, walls and ceiling, remember that light tones and receding colors will add to the apparent dimensions of the room and give it the full benefit of every inch of its size. Dark tones and advancing colors will have exactly the opposite effect, so avoid them. Neutral colors have a tendency to help rather than diminish apparent size.

If there is a cold, north light and the walls need warming up, a small room will stand a very light buff, although yellow is of advancing quality, without losing size. Remember, also, that the visual effect of patterns or figures is to diminish apparent area, so if you wish to make the most of the room's size keep patterns off the walls and floor. The skeptical may have a most convincing demonstration of the truth of this principle by taking a little room with plain walls and plain rug, putting in it a patterned rug and holding a few breadths of large figured cretonne paper against the wall. The striking difference in apparent size will leave no doubt in his mind. For this reason it is desirable to have either painted walls or a perfectly plain paper or else a paper with a minute self-toned figure and nothing stronger than a plain one-toned rug or carpet on the floor.

Sharp or violent contrasts, as well as patterns, lessen apparent size. Therefore, avoid all violent contrasts between floor and walls or between walls and hangings even contrasts that might be quite admissible or positively desirable in a larger room, and keep to soft, quiet effects, preferably of a harmony by analogy rather than a harmony by contrast. There are plenty such without falling into any danger of monotony. Vigorous coloring in



D. Knickerhacker Boyd, Architect

The rule of having only the necessary furniture is applied in this dining-room. Consoles take the place of serving tables, and the sideboard is let into a space provided for it. Grey white walls make the room appear larger and also make a fitting background for the mahogany furniture. Additional color is found in the rug, curtains and painting

a very small room is just as unpleasant as a loud, roaring voice under the same conditions.

From the foregoing observations the reader will see why it is also necessary to avoid figured hangings and let all their interest come from the color which will furnish variety enough for interest without producing strident contrast. For example, with plain putty grey walls short window hangings of thin apricot or pale yellow silk, or silk of a luminous gray hyacinthine blue, will

give quiet, harmonious and interesting contrasts that will not make the room appear smaller. Imagination can easily picture, on the other hand, the effect of using large figured printed linen or chintz window hangings or hangings of a plain emerald green or strong red in a small room. These are extreme examples, of course, but they serve to illustrate the working of the principle.

While sharp contrasts between walls and hangings are to be eschewed, and likewise figures and stripes, because the object is to create space and keep the walls as far away as possible, contrast between light walls and movable furniture need not be dreaded because the walls act as a foil for the furniture which, if judiciously chosen, will help to accentuate whatever appearance of space has already been achieved. But that is another story, not to be told now.

One more "don't": Don't have a chandelier or any other variety of lighting fixture dropping out of the middle of the ceiling. It breaks up the space and makes the room lose size. Side brackets will give all the light necessary in a small room and, along with the usual lights on the table, the effect will be more agreeable.

THE NECESSARY FURNITURE

The next step is the choice of furniture, and the smaller the dining-room the more must sound common sense and considerations of strict utility guide the process without reference to the dictates of convention. The bare and absolute essentials that cannot be dispensed with are a dining-table, chairs and some sort of table or stand for serving. Even in the smallest apartment, the dining-room will hold these comfortably, and most small dining-rooms will hold considerably more. Whether choosing these few articles or additional pieces, there are several principles which it is worth while to remember and apply.

Whatever is chosen, over and above the barest essentials just named, should be chosen primarily with a view to thorough utility and nothing ought to be included in the equipment that is not susceptible of being completely devoted to a practical purpose. One of the least desirable pieces of furniture in any dining-room, and the best to eliminate from the small dining-room, is the china or glass cupboard or cabinet so often seen.

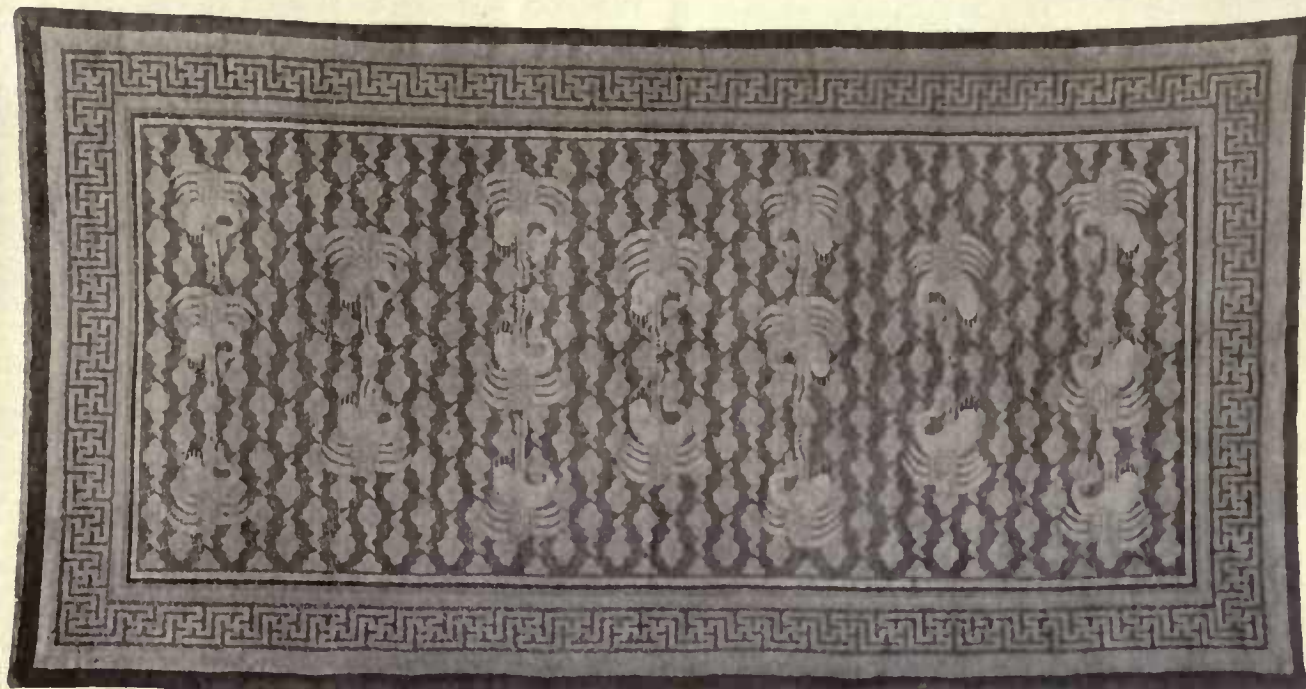
In furnishing a room of limited dimensions one has an excellent opportunity to exercise the process of elimination mentally in the planning stage. A small dining-room crowded with furniture that some conventional-minded person thought "correct," is both ugly and uncomfortable, and makes one feel as though they were eating in a furniture shop. One important object is to keep the room as empty as may be, so that it will seem at least commodious if not spacious. Consequently it is best to have only a few useful pieces of dignified appearance. Inci-

(Continued on page 74)



Peabody, Wilson & Brown, Architects

A small room of striking individuality whose primitive atmosphere is retained in furniture and paper



This illustrates a reproduction of an ancient Chinese Rug of the late Ming Dynasty. Size 15 ft. x 7 ft. Price \$450.

REPRODUCTIONS OF ANCIENT CHINESE RUGS

THE designs of the old Chinese Rugs are not merely applications of ornament arranged to please the eye, but each color combination and symbol have their appropriate meaning and purpose in the philosophy and religion from which they emanate.

In the above design there is shown, on a rich porcelain blue ground, a conventionalized arrangement of small "cloud scrolls," on which is imposed a systematic grouping of "storks," emblematic of longevity. The border with its swastika fret, is an augury of good fortune. The soft tawny yellows, used in the design in connection with the porcelain blue ground, make a color combination of rare beauty.

This is one of many of our reproductions of genuine Antique Rugs of the Ming and Tsing Dynasties. These Rugs afford a range of size unobtainable in the antique specimens.

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contains a wealth of suggestions—There are exclusive linens and chintzes, cushioned chairs, lamps, rugs, flower gardens and a great variety of other unusual things, all peculiarly suited to making a Porch cheerful and livable.

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JOSEPH P. MCHUGH & SON

JAMES SLATER MCHUGH

9 West 42nd Street On the most convenient
block in town Established 1878

A Place for Everything

(Continued from page 27)

the problem does occur it is often perplexing to keep the box filled and yet not continually strew the floor with dust and bits of bark. The owner of one country house solved the problem by having a portion of a long seat that ran beside the hearth built with a hinged top. The house was so constructed that he had an ample sized door opening into the seat from the landing leading to the basement. It was an easy matter to supply the woodbox seat from the basement stairway.

PROVIDING OTHER CONVENIENCES

The linen and bedroom closet arrangements are as varied as the number of houses that are built. Windows, shelves, hat boxes, hooks, poles and drawers are the most common points of equipment. It is a great saving of clothes if adequate arrangements for their care and protection have been provided. Shoes should be kept from the dust, but the slanting drawers sometimes suggested are not always desirable, as the weight of the shoe itself presses on the downward end and spoils the shape by buckling.

Hat boxes can be built in so that they are as convenient as the ones bought in furnishing stores and much more durable and easier to keep clean than the cretonne and chintz ones so often admired. A small rack, as a towel rack, is handy in a clothes closet, for not infrequently it is desired to stretch out veils or ribbons as they hang.

The attic, with its great boxes, chests or shelves for blankets and poles for hanging discarded garments, and the basement with its shelves and bins for fruits and vegetables or its racks and tables for the laundry, can be made as elaborate and complete as the owner is willing to supply. The attic and basement space in the average modern house is not utilized as much as it could be. A business man's office or a manufacturing storehouse would not be considered one hundred percent efficient unless all its equipment were properly placed and labeled or otherwise designated. The woman who will not only have her household the most perfectly conducted but will also have the most time for other diversions, is she who has placed her dwelling on a businesslike basis.

Keeping Down the Upkeep of the Car

(Continued from page 11)

ature does not affect the internal pressure to any appreciable extent, despite a general impression to the contrary. The only circumstances under which the matter of temperature is of importance is when an engine-driven pump is used, as the rapid compression of the free air may generate sufficient heat to expand the air to such an extent that if the gauge be applied to the tire an hour or so after inflation, the pressure will be found to have appreciably decreased. This is a point which merits attention in the process of lengthening the life of the tire.

condition is unusual in the rear wheels, but a somewhat similar trouble is caused if the brakes are not so adjusted that they operate on both drums at the same moment.

RUBBER treads and fabric linings have their respective enemies; oil and light in the case of the former, and moisture in the case of the latter. Obviously, therefore, care in lubricating the car is essential as even a drop of oil may cause the loss of a tire. Tires and tubes should be kept in the dark when not in use, and it is a good plan to carry the latter in light-tight bags.

Correct inflation practically eliminates the moisture trouble, as it prevents water obtaining access to the lining via the rim. Take these simple precautions, make certain that the inner sections of the rims are kept free from rust and are periodically painted or treated with a graphite preparation and, finally, have all slight tread cuts repaired without delay and, so far as the tires themselves are concerned, the high cost of motoring may be considered in a great measure as a thing of the past.

Exterior influences affecting tire efficiency and consequent cost are disalignment of wheels and incorrectly adjusted brakes. If the front tires exhibit a series of wavy lines, perhaps, exposing the lining in places, and look as if a giant cat had been scratching them, it is time to take immediate action, as even an hour's running may cause irreparable damage. The cause of the trouble is that the wheels are out of line, a circumstance which may be caused either by a sudden blow against the curb or by the shifting of the axle. The remedy is simple but the work should be done by an expert. This

CAR track junctions and railroad crossings contribute their quota to the repairman's bank roll by causing injuries to tire treads but possible trouble in this direction may be avoided by driving at reasonable speed and taking junction points at a wide angle; and it seems hardly necessary to add that the thoughtful motorist will refrain from traveling at speed over unknown and possibly rough roads. Tires of the grade usually referred to as "seconds" are, as a rule, an unsatisfactory investment even when the relatively lower price is taken into consideration. The wise motorist will purchase the best tire obtainable, and if he, in addition, decides to fit over-sizes he will undoubtedly show a handsome mileage-dividend, provided he devotes a reasonable amount of care to his tires while in use. Should he decide to store his car for the winter, he will jack up all four wheels from the floor; or better still will remove the tires, clean and wrap them carefully, and scrape and paint the rims ready for the coming spring.

Having endeavored to deal with the tires, as representing the most costly item in car upkeep, as fully as is possible in an article of this scope, gasoline comes next in importance.

It has been estimated that under normal conditions only one-fifth of the quantity of gasoline poured into the tank actually reaches the driving wheels in the form of power, the remaining four-fifths being absorbed by friction and other causes. It is not possible to obtain productive power from all of each gallon but there are many apparently little things which may combine either to reduce or improve the record.

Of course, the carburetor and its adjustment are the greatest factors in determining whether the results be satisfactory or otherwise—indeed, they are looked upon by many motorists as being the only one; and perhaps for this reason other ever-

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Flower Box suitable for
Sun Room or Garden*



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The Rookwood Pottery Co.

Cincinnati, Ohio



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These three varieties make the strongest trio that can be found in garden roses—growth, color, freedom of bloom, put them far above ordinary sorts. From large pots for May delivery.

Crimaon Champion. Scarlet-crimson, overlaid with velvety crimson. Flowers large. One of the best garden Roses ever sent out. Two-year pot plants, \$1.50 each, \$15 per dozen.

Ophelia. Salmon-pink, shaded roses; large flowers, long stems. Two-year pot plants, 75 cents each, \$7.50 per dozen.

Red Radiance. No other red Rose compares with this. Strong grower, large flowers on long stems. Two-year pot plants, \$1.50 each, \$15.00 per dozen.

Cromwell Gardens Best Twelve Roses

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Miss Cynthia Forde. Rose-pink shading to light pink.
Laurent Carle. Brilliant velvety carmine; large.
Caroline Testout. Satiny rose; full flowers.
Mrs. Aaron Ward. Deep Indian-yellow shading to primrose-yellow.
Jonkheer J. L. Mock. A giant. Imperial pink with silvery reflex.
Kaiserin Augusta Victoria. Pearly white, shading to cream.
Madame Abel Chatenay. Carmine-rose, shading salmon.
Lady Alice Stanley. Deep coral-rose, shading to pale flesh.
Madame Leon Paine. Silvery salmon, shading from yellow to orange.
General MacArthur. Deep velvety scarlet.
Pharisae. Rosy white, shaded salmon.

We offer the Cromwell Gardens "Best Twelve" in dormant plants, to be shipped before April 25.

Twelve varieties (one plant of each) delivered east of the Mississippi for **\$4.50**

Cromwell Gardens
Handbook of Roses,
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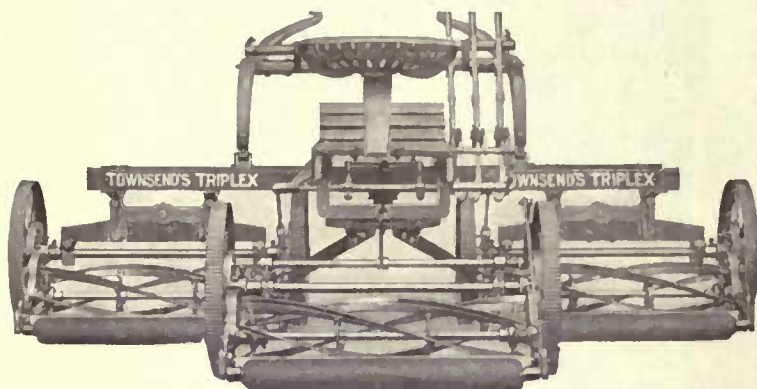
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The Greatest Grass-Cutter on Earth
 Cuts a Swath 86 Inches Wide



Floats over the uneven ground as a ship rides the waves. One mower may be climbing a knoll, the second skimming a level and the third paring a hollow.

Drawn by one horse, and operated by one man, the **TRIPLEX MOWER** will mow more lawn in a day than the best motor mower ever made, cut it better, and at a fraction of the cost.

Drawn by one horse, and operated by one man, it will mow more lawn in a day than

any three ordinary horse-drawn mowers with three horses and three men. (We guarantee this.)

Does not smash the grass to earth and plaster it in the mud in springtime, nor crush out its life between hot rollers and hard, hot ground in summer, as does the motor mower.

The Public is warned not to purchase mowers infringing this patent

Send for catalog illustrating all types of Townsend Lawn Mowers

S. P. TOWNSEND & CO., 17 CENTRAL AVENUE
 ORANGE, N. J.

Soft Water Makes Snowy Linens

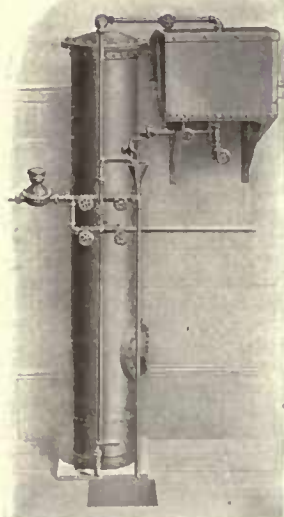
Linens washed in hard water become filled with an insoluble soapy curd that gives them a dirty color and an unpleasant odor. You can't rinse off this curd—and in time it makes the fibres brittle and destroys the cloth.

Permutit
 The Water Softening Filter
 To Zero Hardness

Installed in your home will give you an ample supply of water softer than the purest rain-water, in which the soap makes a pure suds that penetrates and softens and cleanses each fibre of cloth. Then a rinse in Permutized water entirely removes the soap, leaving the linen fresh, sweet and snow white. This is but one of the advantages and economies that "velvet water"—Permutized water—will bring to your home.

Write for the booklet,
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DESCRIBED more in detail in Mott's new 138-page "Bathroom Book," which illustrates the latest examples of plumbing fixtures for bathroom, kitchen and laundry, and shows 22 model bathrooms, with full descriptions and prices. Mailed for 4c postage.

Any plumber can give you an estimate on Mott's plumbing fixtures installed complete.

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†Showrooms equipped with model bathrooms

Keeping Down the Upkeep of the Car

(Continued from page 54)

present possibilities are either overlooked or neglected. Assuming that the usually experienced car owner of today is conversant with the matter of correct carburetor adjustment and its effect upon the fuel-mileage, he may still effect a considerable saving in his annual gasoline bill by giving a little thought to the lesser factors which in the aggregate may undo much of the good work accomplished by the correctly adjusted and perfectly working carbureting system.

It may not be generally realized that under-inflated tires tend to increase the fuel bill for the reason that they present a greater surface to the road than would otherwise be the case, and thus cause an appreciable amount of suction and consequent absorption of power. Wheels which are not in alignment act similarly in causing the excessive expenditure of fuel, and yet another cause of expense in this direction is a brake band which drags on its drum. Sometimes it may be necessary to use a heavy grease in a worn transmission but too often an unnecessarily thick lubricant is used by motorists who do not realize the horsepower absorbed thereby.

Other individual small, but collectively serious causes of extravagant fuel consumption may be traced throughout the power plant, the running gear and the final drive. Lost motion in the latter or in the universal joints is a prolific cause of fuel wastage, and judicious adjustment will probably effect wonders. Obviously, if the passion for adjustment be exercised to its limit, conditions may be altered for the worse rather than improved; as of the two evils, lost motion caused by loose parts is the lesser.

Present grade gasoline is liable to contain quite an appreciable amount of kerosene, a fact which tends to cause an increase of carbon formation in the combustion chambers. This, if neglected, is sure to cause pre-ignition sooner or later and thereby consume quite a lot of combustible mixture without giving adequate mileage results. Carbon should be scraped or burned from the cylinder and piston heads as soon as its presence in quantities is evident. It may be removed by chemical means but the motorist should be careful to use only preparations of known reliability.

It is economical to use the best lubricants, or rather to use the oil or grease best suited to the individual car. The total expense in a season's running is, in any case, so small as to be negligible; and the absence of trouble ensured by the adoption of the right grade more than compensates for the slight extra cost. Poor oil may result in bearing trouble which is often a costly matter to rectify, and it will probably cause extra expense owing to its powers of developing carbon deposit and choked exhaust mufflers.

The foregoing are but a few of the principal causes of and remedies for the high cost of motoring; but a little care and thought expended on the indicated lines and others which will suggest themselves will be found to furnish ample proof that the adage "Forewarned is forearmed," may correctly be applied to the problem of keeping down the running cost of the automobile, and will result in a more efficient check on expenditure than will any system of keeping tab after the expense is actually incurred.

The Gentle Art of Hedging

(Continued from page 30)

and it is altogether a dependable and a truly beautiful hedge when once thoroughly established.

It is native over a wide section of the continent, and will thrive in all parts of the temperate zone either as a hedge or as a tree. Its height when allowed to grow naturally as a tree is from 75' to 140', and it is a rapid grower. This is of course greatly to its advantage as a hedge plant.

One more thorny shrub is available for hedges, but this is not a native. It is the buckthorn or hart's thorn of Europe, *Rhamnus Catharticus*, planted here long ago to such an extent that it is now naturalized to a somewhat limited degree, over a considerable portion of the East. Of late years it has not been used extensively, and the planting of a buckthorn hedge now seems quite out of fashion. Nevertheless, it is a very effective barrier, as well as a very attractive shrub; and particularly for the estate or farm where a highly finished effect is the aim, it is particularly desirable, for its foliage is dense and a brilliant green, its leaves are shining and free from insects always, and it stands shearing extremely well, forming a broad, dense mass 10' to 20' high. Such a hedge is particularly well adapted to a carefully laid out and intensively cultivated landscape.

As bird shelter, too, buckthorn is valuable—as indeed are all the thorny shrubs—and bird cover is coming to be regarded as highly by the intelli-

gent husbandman as it is by the purely sentimental bird-lover; for birds are the land's one salvation from the constantly increasing hordes of insects that annually grow to be a greater menace.

THE HEDGES OF BEAUTY

So much for the purely utilitarian hedge—the hedge planted to restrain grazing stock and to separate the goats from the sheep, or the cattle from the pigs, as the case may be. No thorny hedge belongs, as a matter of fact, to the sheepfold, and you will never put one there unless you are willing to risk entangling your lambs among its spines.

The hedge of the dooryard, the trim, prim hedge of the village or suburbs, or the less conventional flowery barrier of remoter environment, may be chosen from a really wide range of species, though as a matter of fact, it is seldom that we see anything but a line of privet. And indeed there is nothing that will take the place of privet; so I am not to be accused of derogatory intentions, if you please, when I decry the invariable choice of it. Nothing that grows throughout the length and breadth of our rather long and broad land is so perfectly adapted to the making of a low cost wall of living green in practically any situation. But this is not to say that there are no plants quite as well adapted to hedges in certain situations; and when others can be used, I feel that

THE STEPHENSON
LYNN MASS

Keeps your garbage out of sight in the ground, away from stray dogs, cats and the typhoid fly. Also saves pounding off frozen garbage.

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Welcome your guests thru a snow-white arch to a sheltered nook where a bench invites a quiet chat. Garden tables, chairs, pergolas, trellises—whatever your garden needs—you will find in our 72-page Gardencraft handbook. Sent on receipt of 18 cents in stamps.

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"Who Loves a Garden Loves a Greenhouse Too"

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GARDEN enthusiasts appreciate the truth of the poet's words. What tender care the true gardener bestows upon his floral family! He gives them ample light, warmth, air, water and nourishment. What better care could he take in his own home?

When planning a new home for your family of flowers, remember that LUTTON construction results in proper ventilation without cold draughts, temperatures under perfect control, efficient drainage and minimum shadows cast on the plants. The Metal V-Bar Frame is remarkably strong, compact and durable.

Write today for full particulars and the opinions of Architects and Owners in your locality; also for a sample V-Bar Section

LUTTON Greenhouses are pleasing to the eye and they remain so. Being rustproof, they do not develop a "yellow streak" with age. In a word, LUTTON Greenhouses are scientifically and architecturally correct in every way.

LUTTON experts have helped hundreds of owners of private greenhouses to solve problems like yours—taking advantage of local conditions, perhaps utilizing a heating plant in an adjoining building or planning the layout to enhance the beauty of the landscape.

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Builders of Modern Greenhouses of All Types and Sizes

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National Auto-3mobile Shows

The East

Once a year the New York Automobile Show is held in Grand Central Palace—this year from January 6 to 13, 1917.

The West

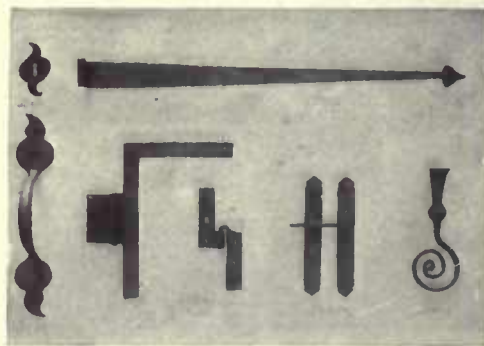
Once a year the Chicago Automobile Show is held in the Coliseum—this year from January 27 to February 3, 1917.

The Country Over

Twice-every-month throughout the year, The Horseless Age, the Oldest Automobile Journal in the World, presents on its editorial and advertising pages an ever-continuous show of all that is new and interesting in the automobile world.

To advertisers it offers the opportunity to reach practically all of the trade—all of the time.

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The Gentle Art of Hedging

(Continued from page 56)



There are but two ways to use hydrangeas. One is as the single specimen plant, and the other as masses. Often the latter can serve as a hedge

they should be. There is, for example, the barberry—splendid hedge material, lending itself to close shearing and forming a beautiful wall that rivals the forest in the richness of its autumn color, and which rivals the hawthorn in the beauty of its scarlet fruits, which persist all winter. Why are there not more barberry hedges, sheared and prim and exact, just as the privet is?

Then there is the beech—the loveliest tree in the world, in the opinion of many connoisseurs. A hedge of beech is a sight to travel leagues to see! Why are there so few to plant beech hedges? Why, oh why, do we so rarely find one with the deep, abiding patience to look ahead, and to begin the thing that time will finish and make more lovely, rather than destroy? Present beauty need not be sacrificed in order to do this; for it is true that only that which is truly beautiful and good will grow more beautiful under the mellowing processes of time.

LOOKING TO THE FUTURE

The trouble is that we are, as a race, obsessed with the mania for immediate effect; and to obtain a measure of that we sacrifice more splendid effects in the future, as well as that superlative beauty which is the product solely of time acting upon the work of man, when man's work is fine and good. It is a shame! Can't we reform at once?

In just this matter of hedges, for instance: Instead of hurrying to get the quickest growing plant, and hurrying that up to grow as fast as it can, why not select something for its permanent value and future worth and wait a bit, content to know that what is to come is enduring? It will not be long before the effect is apparent; indeed, there is always an "immediate effect," even though time must do a portion of the work. And any kind of shrub or hedge plant will grow enough by the third year from its planting to make you conscious of its presence and its purpose in the landscape.

Boxwood is one of the priceless things used so seldom now that the old hedges and shrubs of it which old places boast are regarded with almost the wonder that museum specimens excite. And this disuse is not occasioned by the cost of it, though it is expensive when com-

pared with privet; it is nothing so much as the reputation it has for slowness of growth.

Yet the few magnificent old hedges that still exist in hundred or two-hundred-year-old dooryards, were generally started with tiny cuttings, sometimes with cuttings just stuck into the ground to root of themselves, tradition declares of more than one old place. Few would have the audacity to treat it thus today, and expect it to grow; yet not long since an English friend did just this, remarking to me in passing, "You can't kill, y'know"—and sure enough, he couldn't. Nearly every one of his tiny cuttings "struck," and a cunning little boxwood edging now outlines his garden walks, an edging which gains every year and will some day be a splendid hedge. Moreover, with even the tiniest plants of boxwood, there is at once an effect; for great or small, it is a plant of so marked an individuality that it counts definitely and takes its place in the garden scheme.

It should be used in a garden, however, rather than around the outside boundaries of a place; for the rough and tumble attitude of the public towards things generally, to say nothing of the dirt, dust, and gasoline vapors of the street, are not in the best interests of a plant of such severe dignity and high breeding as characterize the boxwood.

HOLLY AND CONIFERS

The ilex hedge of England is another close relative of a tree that many people do not even know is native to our own land, the holly. Our native holly, *Ilex opaca*, grows from Massachusetts to Florida, which is guarantee enough of its hardiness surely. It also is of slow growth, and there is considerable difficulty in handling it for those who are unacquainted with its crotchets.

Even the wild plants may be successfully transplanted when small, however, if they are stripped of their leaves completely at the time of transplanting, and cut back rigorously as well. The time of year usually considered most favorable for handling them is early spring, before growth starts. Ilex hedges may be sheared into as definite form as privet, and are a thousand times more lovely, and interesting, and enduring. Conifers offer material of an en-

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The Gentle Art of Hedging

(Continued from page 58)

tirely different character, material that can be drawn on for winter comfort and protection almost as certainly as the shelter of a house. On a fairly large place there is nothing to equal them, and even small places may indulge in them if a not too elaborate garden scheme is undertaken.

Arborvitæ leads all the rest, the Siberian form which is taller and more compact than our native variety, being quite the finest evergreen hedge plant in existence, to my mind. It stands shearing as well as privet, and a high hedge of unbroken, living green is a matter of only a few years' effort and growth—a hedge that is protective, a bird refuge, and as beautiful as only itself can be, all at one and the same time. And it will endure for ages, if properly tended, and let alone.

Pine is used frequently, in three of its varieties: the native white pine, the Scotch pine and the Austrian. But, personally, I care less for this than for any other coniferous hedge. The character of its growth is too loose and broken to furnish the desired smooth surface when sheared; and there is too great a depth of shadow in it as well, owing to this same open habit. This is true, also, though in a less degree, of spruce; yet a hedge of white spruce sheared forms a very dense and compact barrier, firm and unyielding and highly resistant to wind and cold, besides being very satisfactory to the eye.

HEDGES THAT FLOWER

For flowering hedges there are many things to choose from. Most serviceable and sturdy, perhaps, is the rugosa rose. This sends up many, rugged shoots from the root every season, thereby increasing in density continually; and where exposed equally on both sides to light and air, it clothes itself to the ground with the leafy "petticoats" so essential to the beauty of a hedge.

Altheas or rose of Sharon thickly planted, form the best tall screen hedge of any deciduous plant, save old and established privet or lilac. Where especial thickness is desired, a double row may be set for this is an erect and stiff growing shrub that requires very little ground space. It is so thinly furnished with branches and leaves low down, however, that it must be reinforced by a low growing shrub before it, if a complete barrier is wanted. Deutzias, hydrangeas or barberries will supply this deficiency.

Whether to use the formal sheared hedge, or the informal bank of flowering shrubs on any given place, for any given purpose, is a matter that must be determined by the general surroundings of the place, and the character of it, as well. It

is true of hedges—perhaps more nearly universally than of any other garden or outdoor feature—that they must conform to the character and spirit of a place to be successful. The clipped hedge corresponds, in a sense, to the architectural garden wall; and where such a wall would be appropriate the formal hedge is therefore appropriate—not in exactly the same spots, please do not understand me to mean, but in the same general surroundings.

Similarly, the informal flowering hedge might be likened to the loosely piled stone wall, vine clad and picturesque. This is not in keeping with highly finished suburban surroundings but finds its proper place on a wide estate, or farm, or in a semi-rural environment. In such environment, too, the utilitarian barriers first considered belong.

In choosing a hedge, therefore, be guided first by the place you are hedging. Let that determine its character. With the character of it decided, let nothing short of dollars and cents, or the lack of them, induce you to plant the cheap, quick growing and commonly used hedge material. Choose the best that can be had, if money does not stand in the way, letting personal predilections govern the matter of final selection, of course.

Whatever material you may use in a hedge that is to be clipped, remember that the form into which it is to be brought and maintained by clipping is always the inverted, round topped wedge. A sheared hedge should never be permitted to grow as wide at the top as at the bottom, nor should it be plumb straight on the sides. Slope the sides in from the bottom to the top at a perpetual angle of from ten to fifteen degrees, on both sides. Thus the lower parts of the plants will receive as much light as the tops, and they continue to grow at the ground, never becoming "leggy." Then, too, the weight of snow and ice in winter is less and more evenly distributed, and there is practically no danger of branches being bent down under it and often broken.

The planting of all deciduous hedges is greatly facilitated by digging a trench where the plants are to go, making it the required depth along its entire length. Into this the plants are set by a spaced tape line and held by one man while another puts in a shovelful of earth to hold each in place. After all are in position, one man alone can finish the work of filling and tamping. Hedge plants should be set, however, just as carefully as shrubs of any kind, anywhere. It is well to plant them a trifle deeper in the ground than they were originally.



America First In Conservatories

(Continued from page 39)

Americans are today becoming interested in the soil, and getting the most out of a given area. Europeans have taught us the marvels that can be accomplished even with a small greenhouse. This is not only true of the cultivation of flowers, but of vegetables as well. The Italians train fruit trees into vines which are fastened against walls formed by terracing their hills into level beds.

Not the least interesting phase of espalier work is its beauty as well

as its utility. An apple, pear, or peach tree in bloom is a sight never to be forgotten. The Swiss and the French are adepts at this wall-culture, while Germany and England are close followers; and now it seems that America is determined to lead. We have learned this art chiefly from English gardeners and landscape artists who have experimented for years with it in beautifying their estates and in its practical application of conserving space.



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America First In Conservatories

(Continued from page 60)

The growing of fruit trees against walls in the form of vines is not restricted to the ornamental and dwarf species, but all forms of practical fruits are included, from the common plum to the rarest persimmon. One of the advantages of this method is the proximity of growth thus made possible. Twelve feet is sufficient space between them, unless they are trained into fantastic shapes; and when the wall on which they grow is covered with glass in such a way that both sides can be utilized, the number of trees that can be grown in small space is astonishing.

Throughout New England there is an ever-increasing utilization of brick or masonry walls for espalier work. Most of these are built with an overhang of glass extending a couple of feet above the south side where the vine-trees are cultivated.

This glass throws the rays of sunlight directly over the trees and warms them continually. The wall itself absorbs great quantities of heat, and the trees are always kept warm. No more charming way of growing berry bushes could be devised. Red currants growing along a white or grey wall are "a thing of beauty and a joy forever." In this way the bush seems to produce even more abundantly than in its natural position. Brick walls are especially beautiful and serviceable for the growing of fruits by the espalier method. An old garden wall enclosing a small space, and covered with pears, apples, peaches, cranberries and melons, presents a picture for an artist. And the cultivation of gardens is truly the work of an artist, and is the kind of art work that pays financially as well.

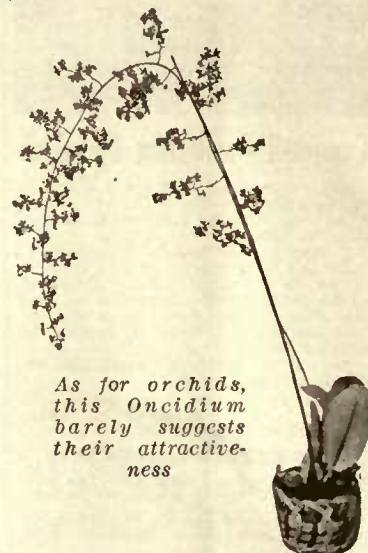
THE ALL-YEAR GREENHOUSE

Winter, summer, spring, or fall, the joys of a greenhouse are never-ending. But especially is it a place for rest and recreation. Here the tired business man may spend hours on Saturday afternoons and Sundays with his hobbies among the vegetables and flowers. And the wife who loves to dig among her flowers while the snow is still on the ground, has a tropical spot at hand.

The joy that one receives from a greenhouse depends upon the taste of the person. One man has his eyes open for the money to be made; another cares mainly for the flowers; and still others enjoy the work among beautiful green growing plants. But all who are fortunate enough to have at least a small greenhouse, may find unending pleasure in its care. The enthusiast can get much information from old experienced gardeners and from various seed houses and nurseries. I have found them ever willing to give valuable information, and sometimes they distribute free printed matter regarding fruits and flowers, and their cultivation, which is most helpful.

There is no end to the kinds of flowers that can be grown, and even the most fastidious may find his every desire fulfilled. Vegetables may be raised under glass, and they are ever interesting both from a practical and artistic standpoint. Fruits, vegetables, and flowers may all be grown under the same roof, if the proper kinds are selected. But fruits generally require special attention, and should be attempted only where there is plenty of glass and sunlight.

Everything from tomatoes to green peppers and cucumbers can be grown under glass. If artistically arranged,



As for orchids, this *Oncidium* barely suggests their attractiveness

vegetables may be made to look quite as attractive as real flowers. The telegraph cucumber clings to the wall in a most artistic manner, while dwarf peppers are indeed beautiful. Cauliflower is the easiest of all vegetables to grow indoors and will thrive under ordinary treatment. Lettuce and radishes are easy to grow with the least amount of work, while mushrooms need no care other than planting. They thrive under benches and in damp corners, entirely out of the way.

Beans are easily grown throughout the winter by successive plantings. They also require very little space as they can be trained against the walls. And so the person of small means may have a variety in the home food supply during the entire year, and especially during the winter is this desirable, not only for the sake of the palate, but because of the health. There is no excuse for the family of ordinary means being limited to potatoes, cabbage, and turnips during the winter months; all the ordinary vegetables can be produced with a small amount of care and expenditure.

SUNROOM EVOLUTION

The sunroom is already a distinct feature in most well-planned homes. The marvelous developments in indoor plant culture are partly responsible for this new evolution. Nothing is so cheerful and pleasing as a sunroom in winter with windows blossoming with flowers. It gives a touch of nature in the warm perfumed atmosphere of midsummer.

In choosing plants for a sunroom one should consult with a reliable florist and secure only those sorts which will be suitable to his particular sunroom. Many sunrooms, as they are used for living-rooms, keep only a comfortable temperature and are in no sense of the word conservatories. In such a room evergreens which will produce blossoms in a semi-dormant state are especially desirable. Holland bulbs do well in such a place, also various kinds of smaller bulbous plants. Purple oxalis is a perpetual delight for the sunroom. A variety of mosses and lichens can be used to much artistic advantage if planted on rocks with a few grey boughs of dead apple trees for props. Several kinds of geraniums with tradescantias around them produce a most delightful effect. A few red-berried plants are always in good taste in such situations.

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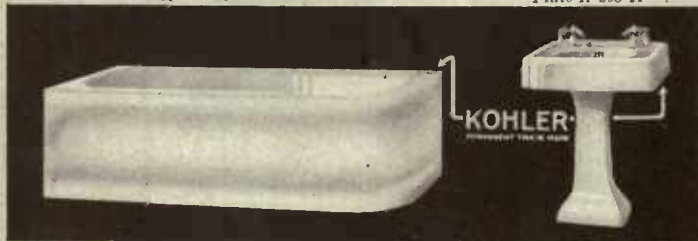
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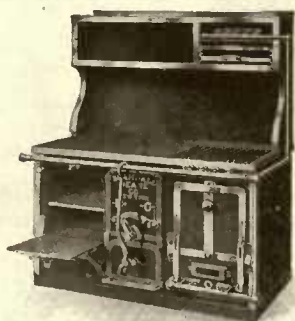
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The Mantel Shelf and Wall Above

(Continued from page 45)

mantel background; the fundamental conceptions of the use of lines are utterly at variance in the two styles which mix just about as well as oil and water. The decoration of the early Georgian mantel, however, will not necessarily be austere in character. Framed in the overmantel panel there may be the softening grace of a portrait of the colorful wealth of an old still life painting of flowers or fruit in a vase.

The mantel shelf itself may bear Chinese vases or jars, of opulent hue and fanciful pattern, whose pure curves echo the curves of the mouldings, whereas the restless, overcrowded rococo curves of the Louis Quinze candelabra would have jangled sadly. Or, instead of Chinese or Delft vases, there may be old Spanish brass candlesticks of equally pure and restful lines.

OTHER POSSIBILITIES

Although a good, but thoroughly familiar, method of treating such a mantel has been purposely alluded to, a dozen other possibilities might easily be suggested for the same mantel where the composition would be quite as harmonious because there would be something in common, some basic affinity between the lines of the background and the lines of the decorations. There is no reason why garniture of contemporary date or of obviously close stylistic affinities should be chosen. It is enough if there is some point of contact, some harmony by either analogy or contrast of design, to put garniture and background in the same or a related decorative key.

The early Georgian overmantel might just as suitably have had a sunburst clock with gilded spreading rays in the middle of its large panel, with two large old pewter Chinese temple vases at the ends of the shelf and a pewter incense burner in the middle. Or, again, in the panel might be a painted Chinese sign of subdued colors with raised figures of jade and a frame of teakwood.

Common sense will forbid the loading of any mantel with a multiplicity of photograph frames and other gew-gaws and gimcracks, all of which are manifestly unsuitable. It necessarily follows that a mantel suitably garnished will have dignity.

PICTURES OVER MANTELS

A word seems proper, before passing on, anent the suitability of pictures for overmantel decoration. Family portraits belong naturally in a dining-room or library, both of them rooms of essentially intimate character, but not in a drawing-room. There are, however, plenty of portraits, after the English 18th Century manner, that are sufficiently decorative and impersonal to be used in a drawing-room if desired. Old still life pictures with dark grounds, or decorative panels done in the same style, are nearly always adaptable to varied needs. A landscape for overmantel decoration must be carefully chosen and must have qualities that establish a bond of affinity with the setting. The frame, too, must have special consideration. A glaring example of what *not* to do is furnished by an instance known to the writers in which a brilliant Redfield landscape in a gilt frame was hung on the rough plaster wall above an austere Jacobean mantel of grey stone. The picture is excellent; so is the mantel. But the combination is utterly un-

suitable, both are unjustly treated and both are indubitably spoiled.

SYMMETRY

The fireplace ordinarily divides a wall space symmetrically and is symmetrical in its own architectural expression. It is, therefore, fitting and natural that its garnishing should have *symmetry*. This does not imply stiffness. The arrangement of the mantel garniture may be triple, as in the case of candlesticks, candelabra or vases at the ends, with incense burner, a bronze or other object in the middle. Or it may be quadruple with four similar, equidistant, balancing objects or two pairs of ornaments. Again, in the case of a long mantel, it may be quintuple as, for instance, in using one of the old Lowestoft garnitures of three jars and two vases, or *vice versa*. The overmantel garniture will usually consist of one feature or of a central feature flanked by a pair of pieces. The value of pairs in mantel furnishing is patent.

FORMALITY AND RESTRAINT

On the mantel depends much of the dignity of a room and its very nature connotes a degree of *formality*. This inherent formality the garniture should reflect without, however, making it oppressive.

Do not be afraid of empty spaces; they are restful and dignified and act as foils to lend appropriate emphasis to objects of decorative worth. The mantel shelf and the sideboard top are the two most abused spaces in the majority of households. They are habitually crowded with trivial things that ruin their appearance and, like weeds, choke the legitimate garniture that is worth while. Honor the principle of *restraint*; have but few things on the mantel, or above it, and let each one of them be deserving of attention.

APPLYING CONCENTRATION

In garnishing the mantel and overmantel the principle of *concentration* bids us provide a central feature of interest for the eye to rest upon, with subsidiary spots of interest—not too many—to balance and lead up to it. In many successful compositions the overmantel feature focuses interest and dominates the auxiliary garniture standing upon the mantel shelf, or else the overmantel feature is an intensified background and subsidiary in interest to the objects on the shelf for which it is really a foil.

The gilt sunburst clock, of the early Georgian mantel previously referred to, is an admirable example in concentration of decorative interest; the pewter vases and incense burner, of more sombre color, lead up to it and enhance its value. But there the eye stops; it has enough to interest it and to stimulate appreciation without satiety.

Beware of scattering interest too much. Have one or two emphatic points and play up to them. Too much diffusion perplexes and wears the eye and, at the same time, muddles and even destroys the character of the decoration which, so far as ability to enjoy it is concerned, might just as well consist of a congeries of the incoherent and brainlike convolutions so characteristic of old Maya temple carvings.

In addition to keeping mantel decoration direct and not muddled in its effect, one must secure enough *contrast* with the background and



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The Mantel Shelf and Wall Above

(Continued from page 64)

its surroundings. Otherwise one-half the effect of the mantel garniture is likely to sink into the wall. Jangling, riotous contrasts that hit one in the face are not desirable, but it is always possible to secure an agreeable result like one of the following:—a pre-Raphaelite picture in a Florentine frame against a ground of dull greenish, loose-woven old brocade; a Chinese painting in reverse on glass, in a teakwood frame, against a rough grey plaster wall; a small carved oak dole cupboard, flanked by plain silver candlesticks,

against a full-colored old brocade, embroidery or bit of verdure tapestry; a square-topped and triple-paneled William and Mary mirror against cream white woodwork; and, finally, bronzes against dull grey plaster wall.

Every mantel, of course, offers its own individual problems and no categorical, patent medicine directions can be given to suit every case, but a faithful application and rational interpretation of the principles just presented may be depended upon to bring a successful issue.



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Why Is An Antique?

(Continued from page 16)

where, I priced antique jewelry. Everywhere, I was taken for a dealer in antiques. When I asked Mr. Goldberg if the proprietors of old curiosity shops haunted his lair, he answered, "Sure!"

Naturally, not all the "unredeemed pledges" at Goldberg's represent the handiwork of Second-Story Bill. Naturally, not all the antiques at Carney's reputable establishment arrived there by way of Goldberg's. Mr. Carney professes never to have met Mr. Goldberg. But Mr. Carney has opened his heart to me with great candor, and added little to the charm of "associations." "Where do we get our stuff? off liars."

THE HEIR IN HEIRLOOMS

I hesitate to crown Mr. Carney with honors he may not deserve, and yet I sincerely believe him to be the most finished connoisseur in liars anywhere at large. They come, bringing their wares. To bull the market, they tell heartbreaking tales. "My sainted Aunt Keziah gave me this on her death-bed."

"This I have cherished since my squalling infancy. My great-great grandmother received it from an uncle who fought at Plymouth Rock."

Or possibly, "On my bended knees—*boohoo!*—I promised my grandfather never, never, never to part with this sacred memento, but, but—" whereas the individual looks prosperous, and Mr. Carney is tempted to inquire, "Honestly, now, were you really so stuck on Gramp?"

In some cases, doubtless, the tales are true. So much the worse. Your gain is the other chap's irreparable loss. In vain will you save your conscience regarding the acquisition or say in the words of Miss May Irwin, "Tain't tainted."

Tainted it remains, if not with crime or with humbug, then with calamity or with vulgar indifference.

For heirlooms, precious keepsakes that have "never been outside family," I entertain a cordial affection. For even purchased antiques, I have a liking no ghastly revelations can wholly uproot. Goldberg will not. Neither will Second-Story Bill. And, curiously, this liking—or remnant of a liking—is in itself an affair of association and feeds on sentiment. I cherish a reminder of the olden times. I especially cherish a reminder to which clings a beauty not capable of reproduction. Most of all, I cherish things made with hands.

As all this sounds inconsistent, let me reason with myself out loud and discover why I feel as I do.

If abominable discomforts in my hundred year old house constrained me to move away, remember please, that the house was not mine, also that I should welcome a chance to buy it, even now, and move back, and make it livable. Despite its faults, I love it still. And I have more than once coveted for my wife the antique necklace Peirson White rescued from the unclean clutches of Mr. Goldberg. As a specimen of lapsed craftsmanship, how charming! As a masterpiece of beauty, how rare! I can overlook the taint. And I love antiques for loving hands that wrought them. Work was joy in those golden days. At the week's end, the workman could almost say, "A shame to take the money!" Inspiration, enthusiasm, the art-impulse and a passionate yearning for perfection made labor delicious. Each man began the thing himself, watched it grow beneath his touch, finished it himself, and glowed with satisfaction. Every moment brought a thrill. Whereas, our modern machine driver repeating the same process (or a minute fraction of a process) from morning till night, puts into it only one earnest idea, namely, "When will the whistle blow?"

THE ROMANCE OF TIME

With the rest, I feel the vague romance of time itself. In my dining-room stands an antique mahogany table from Carney's—semi-antique, to be exact! I am fully conscious that Carney got it "off a liar." When it came into my possession, it was marred by kitchen knives—had been despised. I do not relish recalling those who once despised it. And yet I greatly relish imagining the unknown worthies to whom it was long and fondly beloved and the good cheer it groaned under and the stories and laughter and hilarities it heard from the lips on which today "the mossy marbles rest." Very possibly they were people I should not have cared to know. I am not forgetting that. But time, with its mysteries, makes them romantic.

Then, too, there is the glee of collecting. I understand from Mr. Carney that collectors alone are worth a small fortune to him every year. From the ends of the land they come. Yesterday, a Texan purchased a teacup completing a set and can now die happy. When it is an adventure of the twelfth teacup, a Texan will mortgage his baby.

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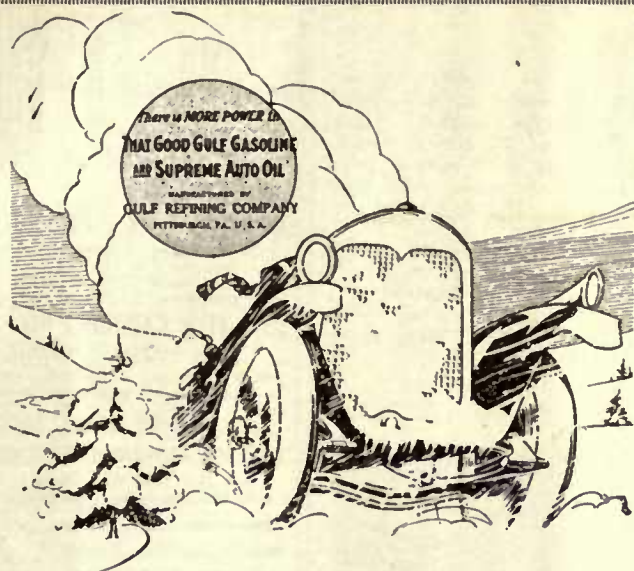
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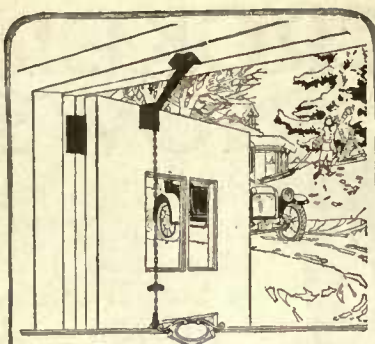
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Why Is An Antique

(Continued from page 66)

ally it will be genuine Old Woolworth. Perhaps you will not wait long.

The other day I visited a department store's "model house," and—can you credit it?—on a wall in the "model" living-room hung an embroidered motto: "God Bless Our Home." Adored, demoded, ridiculed, kicked out, and well-nigh forgotten, it is now an antique—and genuine!

But how are we sure? How may a mere dabbler in antiques—or, for that matter, the collector—satisfy himself that mottoes, teacups, jewels,

tables, chairs, and armoires are not invariably the shams a disillusioned M. Prevost would suggest?—fairly easily. Apply to an honest dealer. Dealers who pay good rent in good streets are not scamps. And take along an expert. Highly trained specialists will attend you for a fee. Should you still get cheated, it will not be Mr. Carney's fault or the expert's, but rather a vindication of a principle set down by the late Terrence O'Hara. "There's many a slip 'twixt the two mugs."



A surimono by Sori, exquisite in its soft browns and delicacy of coloring. The lady of the house brings her master her New Year wishes

Surimono—the New Year Cards of Japan

(Continued from page 21)

reputable dealers of color-prints. From the writer's point of view so great is the intrinsic, intellectual interest of these New Year's and other surimono of occasion that even those prints not by a supreme master are fully worth one's attention and would form, in themselves, a worthy collection, heretical as this opinion might seem to a "supremest."

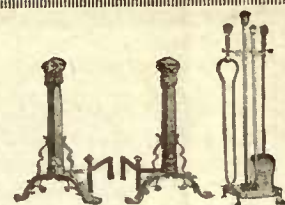
As to the introduction of surimono we know but little. Edward Strange tells us of a print in the Victoria and Albert Museum, London, by Hokusai bearing the title, "Adzuma Nishikiye Yurei," (which, translated, is "History of Japanese Color Prints"), a print bearing a long inscription saying, among other things that "in the period of Genwa (A. D. 1616-1623) Katsushika Hokushi, a comic poet who lived in Musashi, ordered Chikamatsu Ryusai to engrave on cherry-wood a picture of a pine branch, and this was the beginning of Surimono." But I very much doubt if this Japanese inscription is entitled to be taken as reliable, containing as it does obvious errors. However, we do know that the earliest surimono by Hokusai (it was signed Mugura Shunro) appeared in 1793. This surimono announced and was occasioned by the change of name by the musician Tokiwazu, for whom Hokusai designed it and by whom it was issued as a complimentary concert ticket. Its design depicted a young water-seller, seated on his bucket yoke, while pots and pans were shown on a stand nearby. Whether or not this symbolized Mozitayu's resting on his

laurels and the pots and pans gave hint of his tonal prowess, I do not venture to suggest! This concert ticket surimono reminds the collector that one writer says, "the surimono resembled nothing so much in English art as the 'admission' and 'benefit' tickets engraved by Bartolozzi, mostly after Cepriani." Hokusai's pupils were famous for their matchless surimono, although not one of them equalled that master in the field of landscape.

THE OCCASION OF SURIMONO

Surimono were often called forth by name changes. An additional instance is the surimono which Kumsada, when changing his name to Toyokuni, sent forth to his friends in 1844. This was decorated with a portrait of himself, signed Gototei Kumsada and concluding "From this year I take the name of Toyokuni the second, 7th day of the New Year."

The New Year's festival in Japan extends over fifteen days, and many are the observances peculiar to it and the symbols and traditions with which these observances are invested. Naturally, the New Year's surimono designs reflect, in infinite variety, all these things. The *Aakara mono* or good luck symbols play an important part—the hat, hammer, key, straw coat, bag or purse, sacred gem or pearl, scrolls, clove, shippo or seven precious things and the weights, in designs. Then the customary New Year gifts are frequently pictured,



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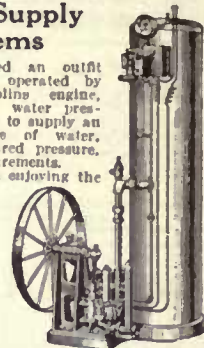
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Surimono—The New Year Cards of Japan

(Continued from page 68)

—the jewel gift (*toshidama*), a fan, dried seaweed (*hoshinoti*), towel, parcel of paper, dried salmon and sweetmeats, each significant, just as are the lobster and tortoise (symbols of honorable old age and longevity), and dwarf plum (longevity also). Then the Seven Gods of Good Fortune are favorite subjects, too,—Fokkukujin (of wealth, prosperity and longevity), Juro (of longevity), Ebisu (of daily food), Hotei, Daikoku (of prosperity) Bishamon Ten (of renown) and Beuton She, the musician. Then the surimono artist would depict Roshii (the Chinese Lao-Tsze), originator of the Taoist philosophy, riding on an ox, and Saigio Hoshi (teacher of the law) as an old priest on a bullock and gazing in ecstasy on Mt. Fuji.

The Japanese Kalendar, in its peculiar arrangement of Cycles, years and months also furnished inspiration to the allusive designer, as, for instance, the Kitsune (Fox Year) or Kikuziki (the Chrysanthemum month). This merely suggests the wealth of allusion to be found in Japanese surimono and that one fond of folk-lore will take delight in delving into the interpretations of their subject matter as artistically set forth.

The first seven days of the Japanese New Year's festival are called the *matsu much* or week of Pine Decoration, and so the pine branch figures generously in the New Year's surimono. While the pine symbolized longevity, the Bamboo stood for prosperity and happiness and also frequently figures in the design of a surimono. It is on the fifteenth day of the festival that the Japanese send New Year surimono to their friends.

Surimono often contain poems in exquisite calligraphy and nearly all surimono would yield a vast store of entertainment if one would take the trouble to have their inscriptions translated. Thus one might find himself possessed of the surimono which Giokuyen designed for an actor who wished to announce to his friends that he had adopted a son to whom he had given his name, or a collector might find the translated line of a surimono inscription reading "I-itsu, the old man of Katsushika, playing

the monkey-trick of imitating other people" which would reveal the fact that he was the enviable possessor of one of the five satirical surimono of actors by Hokusai with which this great color-print master retorted to Toyokuni's plagiarism of his, Hokusai's, Mangwa Series in 1823. Toyokuni, it will be remembered, was famed for his actor prints.

HOKUSAI AND GAKUTEI

Hokusai, of whom Théodore Duret said: "He pictured everything to be seen by the eye or invented by the brain of a Japanese," stands pre-eminent in surimono. The most elaborate and characteristic of these were brought forth in 1804, a year in Japanese history, famous for its brilliant festivals and for the impetus it gave to Japanese social life. At a later period, 1823, the fashion of surimono had taken a firm hold on the people. Competitions were held for New Year's surimono designs and many clubs of amateurs and connoisseurs were formed, vying with one another in surimono production. The "Society of Flower Hats" was such a circle, and this society was lavish in its commissions to surimono artists. Hokusai continued to produce surimono to 1835, though his output was small. De Concourt wrote *catalogue raisonnée* of these.

Next after Hokusai's surimono, those of Gakutei (who also signed himself Gogaku) reach the highest mark. No collector should miss the opportunity to acquire one of Gakutei's exquisite prints. After him I would place Hokuba. Hokkei, too, stands close to Gakutei and his surimono are brilliant. They often closely follow Hokusai's manner, but show colder coloring. Hokkei was prolific and studious. On his tomb was placed this inscription: "Grave of Kienrojin Hokkei. He was an able artist; he delighted in study of every kind; he had in his own house several thousand of books." Hokkei began life as a fish-seller, and for this reason (also because Japanese tradition points back to a time when Japan was a nation of fishers) surimono with fish subjects in the design are of especial interest.



How Plants Grow

(Continued from page 50)

stored up in the seed or root enough food for it particularly adapted to its needs to give it a strong start. In the case of the meaty seed leaves of the bean, for instance, so much nourishment is stored away that it will enable the plant to develop to the flowering stage without the use of any food from the outside, except, of course, moisture and what it can gather through its leaves from the air.

When the little seed sprouts, it grows in two directions: the embryo leaf stalks pushing up toward the light and air; the embryo main or tap roots pushing down or out into the soil. In some cases, one grows more rapidly at first than the other, but as a general thing they develop simultaneously.

As the leaf stalk reaches the surface, it throws out branches and more leaves. A similar development goes on below the soil, but it is, as a rule, much more rapid and extensive. The roots of an alfalfa plant, making a growth above ground of 3' or so, have been found 30' below the surface of the soil.

The way in which the roots take up the nourishment of the plant from the

soil through the porous root hairs growing at their extremities has already been explained. In some cases, these root hairs number as many as 25,000 to a square inch of root surface. By the action or circulation of the sap or juice of the plant, which corresponds in a way to the blood in animals, the water taken up through the roots is distributed to every part of the plant, carrying with it the material for the building up of new cells and tissues. A small part of this moisture is used for the plant itself, but by far the greatest part is evaporated through the "mouth" or lungs in the leaves already described in an earlier paragraph.

From this very brief outline I hope I have made plain the fact that the results which the gardener may hope to get cannot be left to chance. At every turn and angle there are factors which, to a greater or less extent, the gardener can control if he knows what they are and what he is trying to accomplish.

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THE PIONEER NURSEYMEN OF AMERICA

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January Linens For The House

(Continued from page 51)

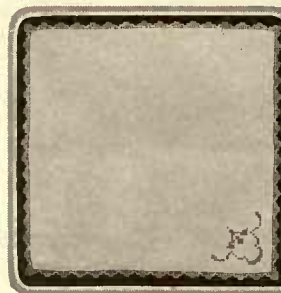
sometimes called Mosaic work, that is growing in favor. The design on the cloth, which measures 47 inches, is a lovely one, while the napkins have a section of it in one corner. The centerpiece comes at \$27.00, and the napkins at \$12.00 a dozen.

The filet set is unusual in design and a particularly good value. Napoleon, Alexander, Caesar and various other notables are portrayed in the 30-inch cloth, which is of modern hand-made

filet. Twelve plate doilies, 10 inches in diameter, and twelve 6-inch doilies for glasses, accompany the cloth. The set complete sells for \$90.00.

Many people like the crisp quality of Madeira work for breakfast and luncheon use, and it has much in its favor. It launders and wears well and has a certain unpretentiousness that makes it ideal for daily use.

The other two sets shown are excellent illustrations of the values one can find in January. The first, a really lovely set, is finely embroidered and



The napkins above, of Mosaic work, accompany the centerpiece shown on page 51. \$12 a dozen

consists of a 25-inch centerpiece, six 10-inch and six 6-inch doilies. Complete, the set sells for \$22.00.

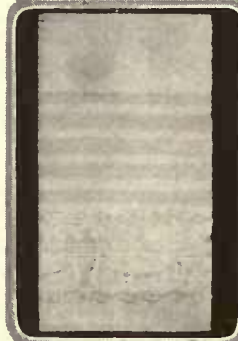
The second set is a very simple one, but both the linen and the workmanship are no less fine, and the price is as low as one can find for this combination. It has a 25-inch centerpiece, six 9½-inch doilies and six 5½-inch doilies and is priced at \$5.50.

The blankets illustrated are one of the most interesting values of this January.

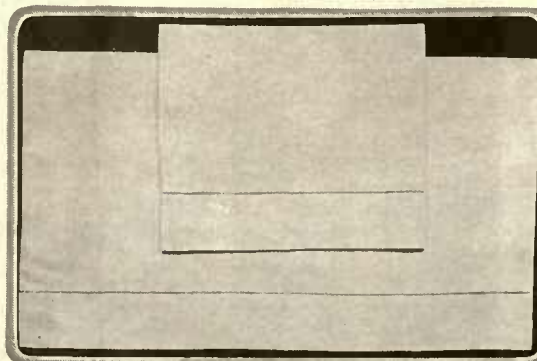
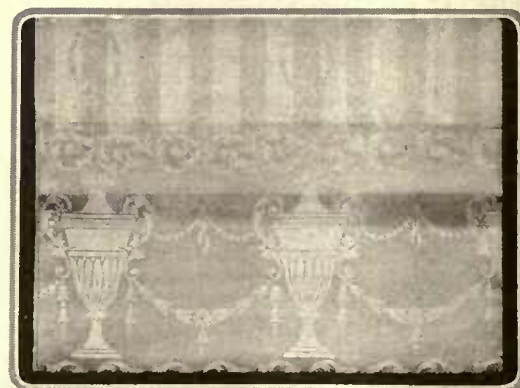
They are chiefly because the prices of blankets, as anyone knows who has had occasion to purchase them recently, are soaring steadily upward. These are of a very good weight, in white with pink or blue borders and satin binding, to match, and, what is more interesting, are 84 inches long by the usual 70 wide. So many so-called full-length blankets measure only 74 to 80 inches long and do not tuck in sufficiently at the bottom nor leave length enough at the top. They are \$6.50 a pair and are excellent value.



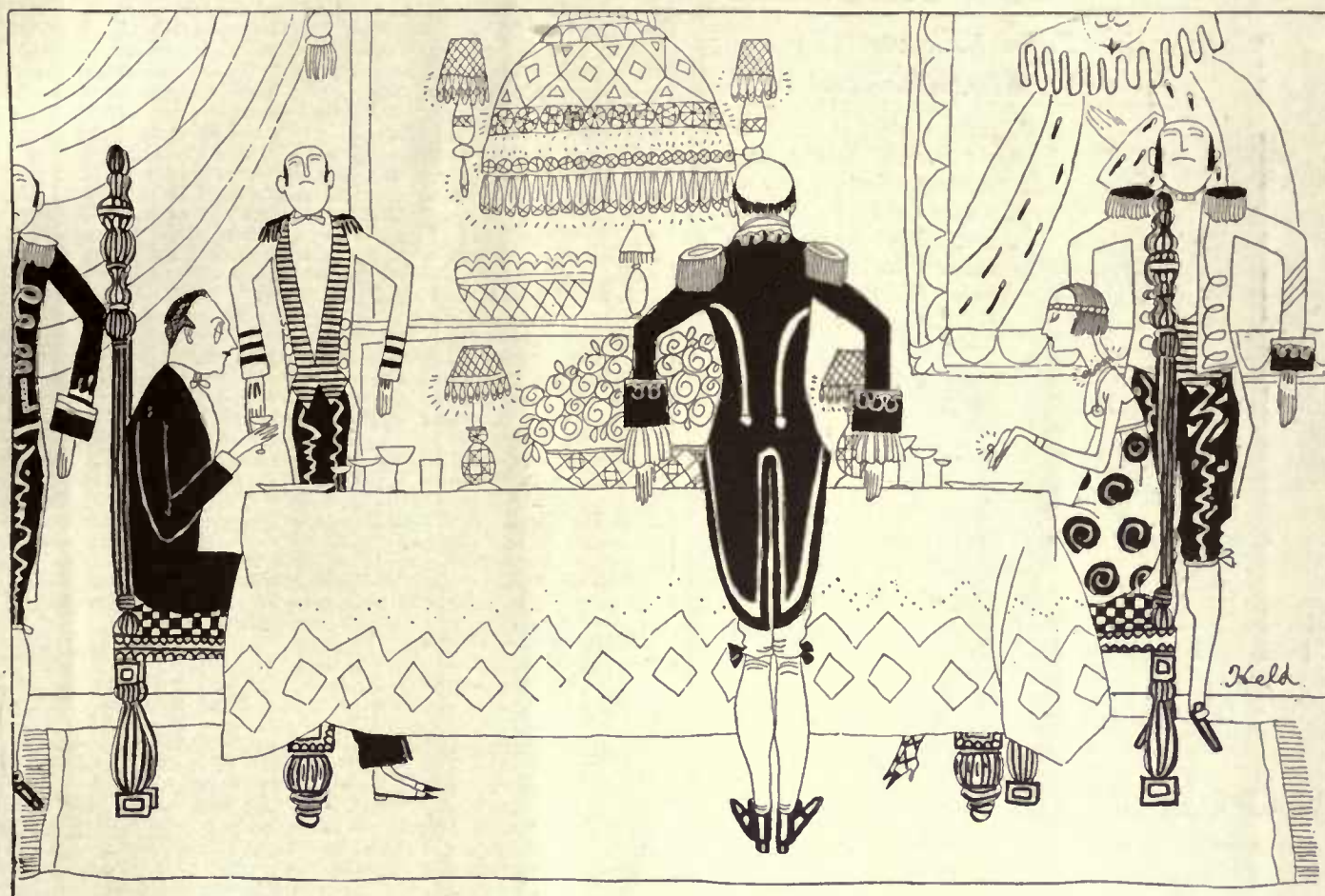
The blankets are of interesting values. These in white with pink and blue borders and satin bindings are 84" long by 70" wide—an unusual length. \$6.50 a pair



Heavy Irish linen damask. Tablecloth, 70" by 70", \$3; 70" by 87", \$3.75. Napkins, 24" by 24", \$4.25 a doz.



Finally, brought from Flanders. Of soft, firm Flemish linen. Sheets 72" by 96" for twin beds, \$8.50 a pair, or 90" by 96" for full-sized beds at \$10.50 a pair. Pillow cases, 22½" by 36", \$1.75 a pair



C Judge

She: Why so dull and silent, to-night, Georgie? Isn't this your usually brilliant day? I should never have dined in if I'd known I had to face this sluggish flow of soul.

He: Well, you see, dear—I mean to say—I missed—I didn't get—

She: Oh, I see. You didn't get your copy of Judge. No wonder you're dull.

Every feast of reason must have its mental cocktail.

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Not too bitter—with vicious satire.

Not too heady—with uplift.

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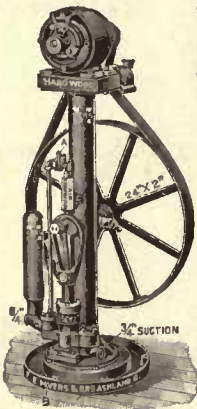
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The Small Dining-Room and Its Furnishings

(Continued from page 52)

dentally, they will show to most advantage with a little free space.

Choose furniture of slender and light proportions, such as many of the pieces of Sheraton design, and avoid articles of bulky proportions like most of the furniture of the American Empire period. Even in the item of chairs there can be not a little conservation of space. A Sheraton chair of perpendicular, upright lines occupies less space than an Empire chair with curcule legs and rolled-back toprail; likewise a Sheraton flap-top table with straight slender legs takes up appreciably less space than a corresponding Empire table with pedestal support and four outspreading claw feet. In cabinet work the same relative characteristics continue. And this brings us to another principle.

Choose furniture whose holding capacity is in its height rather than furniture that spreads laterally over a greater area. Sheraton furniture is mentioned, not because it is to be recommended at the expense of other styles, but because it so thoroughly exemplifies the high-shouldered, perpendicular tendency of contour as opposed to the lateral spread of some other types. As floor space is at a premium in the small dining-room, it stands to reason that wall furniture of vertical expansion is preferable to wall furniture whose bulk projects into the room.

Furniture with straight lines will take up less space than furniture with curving lines and permit of more compact arrangement. For practical furnishing purposes a rectangular table for a given number of persons is more economical of area than a round table of similar seating capacity. The ordinary round dining table or table with rounded ends is prodigal of space.

Make use, whenever possible, of composite pieces that combine two or three functions. For example, a press cupboard with drawers in the lower part will provide accommodation for a considerable quantity of table linen and the flat silver in the drawers, while, in the cupboard, may be put decanters, biscuit jars and a variety of articles that are needed from time to time. Then, again, a cupboard on a stand is a useful and adaptable article. A highboy of William and Mary or Queen Anne type is especially useful in the small dining-room on account of its storage capacity. Numerous other articles, not usually regarded as dining-room pieces, can often be employed to excellent purpose. Such an

adaptation of common occurrence is a chest of drawers diverted from its ordinary bedroom position.

When one piece of furniture is too large, never hesitate to substitute for it some other piece that can be made to answer the same purpose. The sideboard is usually the piece that causes most perplexity, partly on account of its size, partly owing to the difficulty of its proper placement. A sideboard is an important piece of furniture and demands an appropriately dignified and central position. In a small dining-room it is frequently impossible to find such a position, and it is quite as bad to have a misplaced sideboard as it is to have one that is too large and crowds the room. In such cases the elimination of the sideboard and the substitution of one or two console tables is a familiar expedient. This has the advantage of doing away with most of the offensive array of small silver that generally clutters the top of the sideboard, even in houses otherwise well furnished. In lieu of sideboard it is also possible to use a large chest. If the chest is raised on legs, so much the better.

CONSERVING SPACE

Whether we like the small dining-room or not, it is a fact to be reckoned with and the possessor naturally wishes to make the most he can of it. No two dining-rooms ever offer precisely the same problems, and the writers have, therefore, refrained from making specific suggestions about placement, except in the matter of the sideboard which requires a dignified place in a balanced position, lacking which it ought not to be used at all. As to the rest, the individual must work out his own problems, but a careful observance of the principles and suggestions previously noted will materially assist him to a satisfactory result.

The dining-room, reduced to its lowest terms, may contain merely table, chairs and serving stand, or it may have, besides these, a console or consoles, a press cupboard or a chest or, perhaps, a hanging cupboard beneath which chairs can be stood—it is well thus to make the most of wall space. In any event, whatever suggestions are adopted, one ideal, towards the achievement of which all the foregoing principles are directed, must be kept always in mind—the small dining-room can be fully furnished, but must not be crowded, and to ensure this outcome some space, especially floor space, must be preserved unoccupied.

The Dog in Winter

The winter kennel of the outdoor dog should be wind as well as weather-proof, and one of the best ways to assure this quality is by means of a vestibule at the entrance. Such a protection need not be elaborate; a simple covered passageway a couple of feet long and somewhat higher and wider than the kennel door will cut off much of the wind and make for greater comfort within.

Another plan is to hang a heavy curtain at the entrance, letting it swing loose at the bottom and sides. The curtain should reach quite to the lower edge of the door and be so arranged that the dog can push past it when entering or leaving the kennel.

The dog that is in poor physical condition is especially susceptible to colds and other wintry ailments. As

with people, if his vitality is below normal he loses the power to resist the trials of severe weather.

Such a condition may result from several causes, among which are insufficient or improper food, and lack of normal exercise to keep the circulation active.

Feed the dog liberally in winter, with wholesome, warmth-inducing food. A light meal in the morning and a hearty one at night will be sufficient. Lean red meat, well cooked cereals and rice, boiled green vegetables at least twice a week—these form a balanced diet that should keep him in good shape.

For exercise, take him out at least once a day, and see that he really exercises. A good five-minute run will benefit him more than half an hour of loafing around.

House & Garden





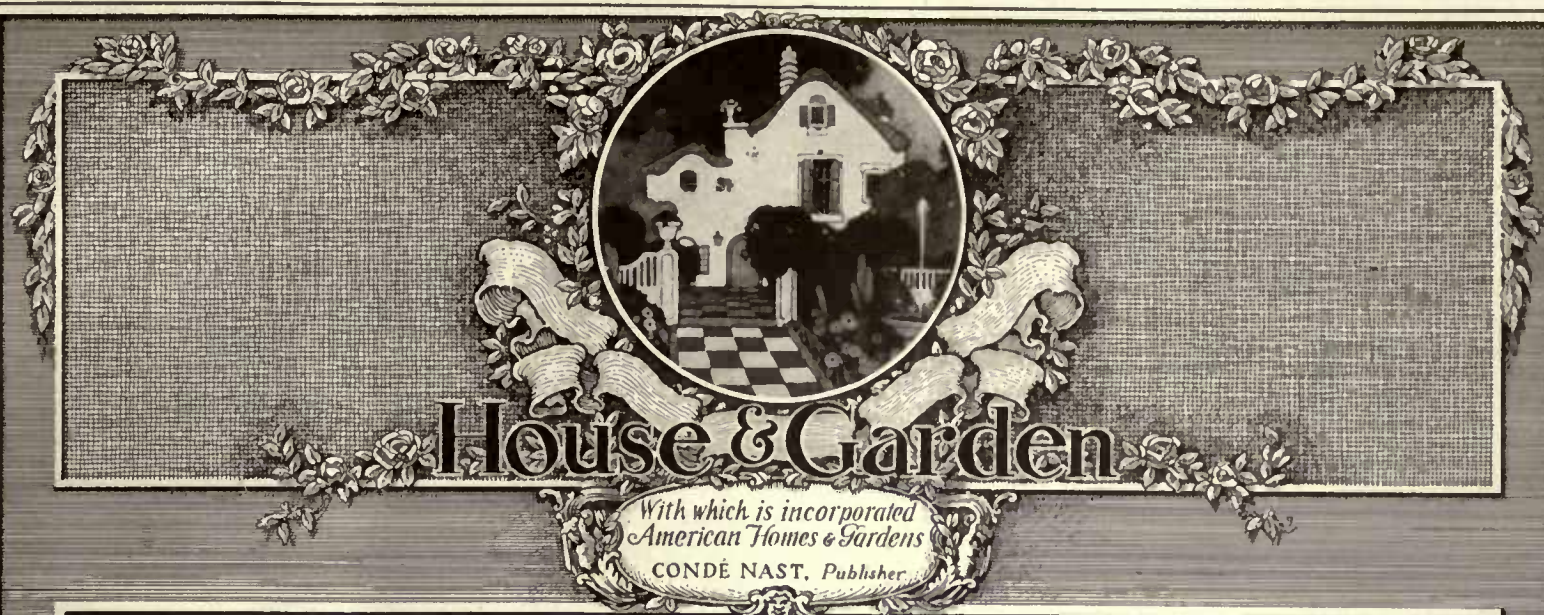
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FEBRUARY, 1917

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THE RED GODS AND A GARDENING GUIDE

THE Red Gods of the Garden are making their medicine again. Already their influence is manifest in the renewed preparations for the coming season which began with the new year's crop of catalogs and passed through the prescribed stages of selecting and ordering the seeds and assembling the flats and planting materials. Another month, and the Great Time will be at hand.

We have been working hand-in-glove with these Red Gods of the Garden. They have been co-operating with us for months, and the results of our combined efforts are embodied in the March issue, the annual Spring Gardening Guide.

There is no more popular and better known a writer on flower gardening than Mrs. Francis King, and you are going to like her splendid article on The Tulip Garden. After you have read that, you can turn to Grace Tabor's rhododendron monograph; to the second of D. R.



Among the many gardens shown in March is one of wholly pink blossoms

Edson's series on the whole story of the gardening game; to other pages setting forth the facts about how and why to grow dwarf fruit trees, mushrooms, making new gardens, the best salad plants, and early gardening under glass. And for a complete and concise summing up of the whole situation, there will be the three packed pages which, under the title HOUSE & GARDEN's Gardening Guide, have attained the dignity of an institution.

Of course, there are a lot of other features in this March number. The collector will find some surprises in what Gardner Teall says about old-time desks. Williams Haynes writes on Great Danes, and the house field is ably covered by articles on slip covers, an ideal apartment, convenient devices, and the Little Portfolio

of Good Interiors—to mention a few.

In short, the next issue embodies just what the name HOUSE & GARDEN—with special emphasis on the "garden"—connotes.

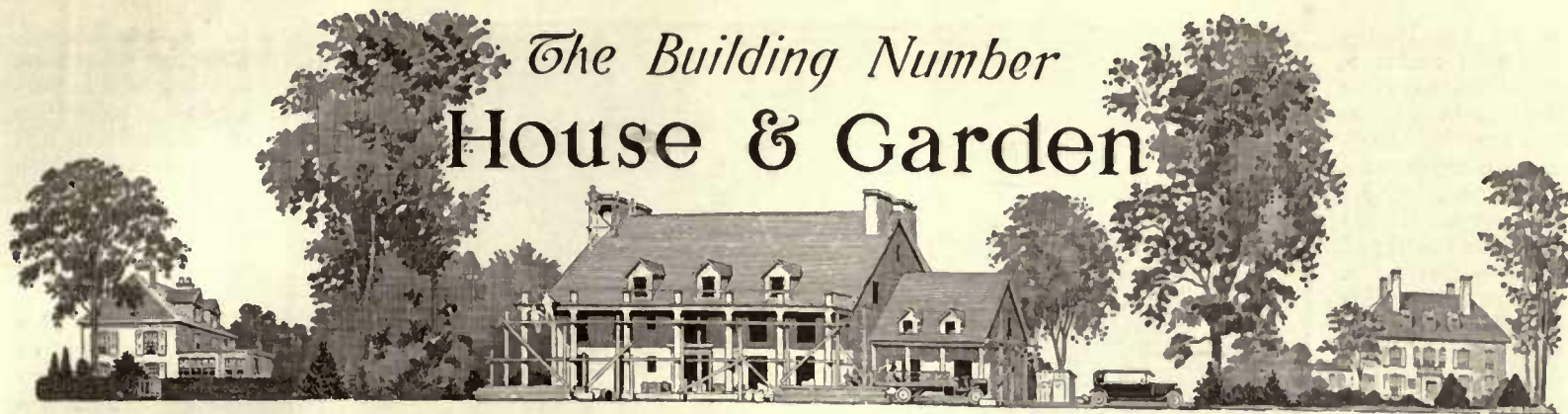
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THE ENTRANCE PORCH AT "WATERVILLE," BERMUDA

A latticed and shuttered porch is the hot climate solution for the sun-baked summer home piazza. "Waterville," built between 1720 and 1730, also shows traces in this porch of Queen Anne influence interpreted in terms of native materials—whitewashed coral rock and cedar

The Building Number House & Garden



THE NATIVE ARCHITECTURE OF BERMUDA

English Modes Adapted To Climatic Conditions
Lessons For The American House Builder

HAROLD DONALDSON EBERLEIN

WHAT'S under our noses we're least likely to see.

This very human failing comes to the fore where architecture is concerned quite as much as it does in trivial matters. It has certainly been so with reference to our disregard of Bermudian architecture.

In our architectural tastes, we Americans, as a nation, are intensely eclectic. We pick here and choose there and adopt what pleases us individually. We have welcomed all types of architecture, just as we have welcomed all races of immigrants to our shores. Immigrants and architecture alike we have tried to assimilate and have met with varying results in our attempts. Now we have scored a success; again our experimental combination has proved a conspicuous and costly fiasco.

From our seething melting-pot of architectural modes, there will doubtless emerge a distinctly American style of domestic architecture, purged of all unnecessary features and retaining the best and most sane from each element which we know today.

We have gone back and brought over to America sundry domestic forms from our old home in England. We have hunted through France. We have ransacked Italy. We have scoured Spain. From each we have appropriated architectural riches. And yet, from Bermuda, so near our shores, we have gathered nothing — probably for the reason alluded to at the outset of this article. But Bermuda has a domestic architecture full of individuality, and that architecture has something to teach us. So let us first find out what the houses are like, and then go on in the time-honoured,

but just now unfashionable, way to draw the moral therefrom.

Before getting involved in a discussion of explicit details and plunging into the natural history of Bermuda architecture, it is necessary to state emphatically what it is *not*. It is *not* Spanish. It is English.

NOT OF SPANISH ORIGIN

Somehow, an erroneous impression has got abroad that the houses of Bermuda are modeled after Iberian prototypes. No supposition could be more unwarranted. From its first colonization, in the early years of the 17th Century, Bermuda has always been under the British flag and its colonists have been of British birth. As to its geographical position and its trade relations with the Spanish West Indies, it may not be amiss to remind the fautor of the Spanish fallacy that there was far more direct trade, in the 17th and 18th Centuries, between Philadelphia, New York, Boston, Marblehead or Salem and these same Spanish West Indies than there was between the West Indies and

Bermuda. And yet no ingenious person has hitherto discovered that the aforementioned American cities are Spanish.

In geographical position Bermuda is nearer to Charleston and New York than she is to the islands that form the northern boundary of the Spanish Main.

Fallacies and superstitions are like weeds. Somebody incontinently sows them and then they spread insidiously and unbidden.

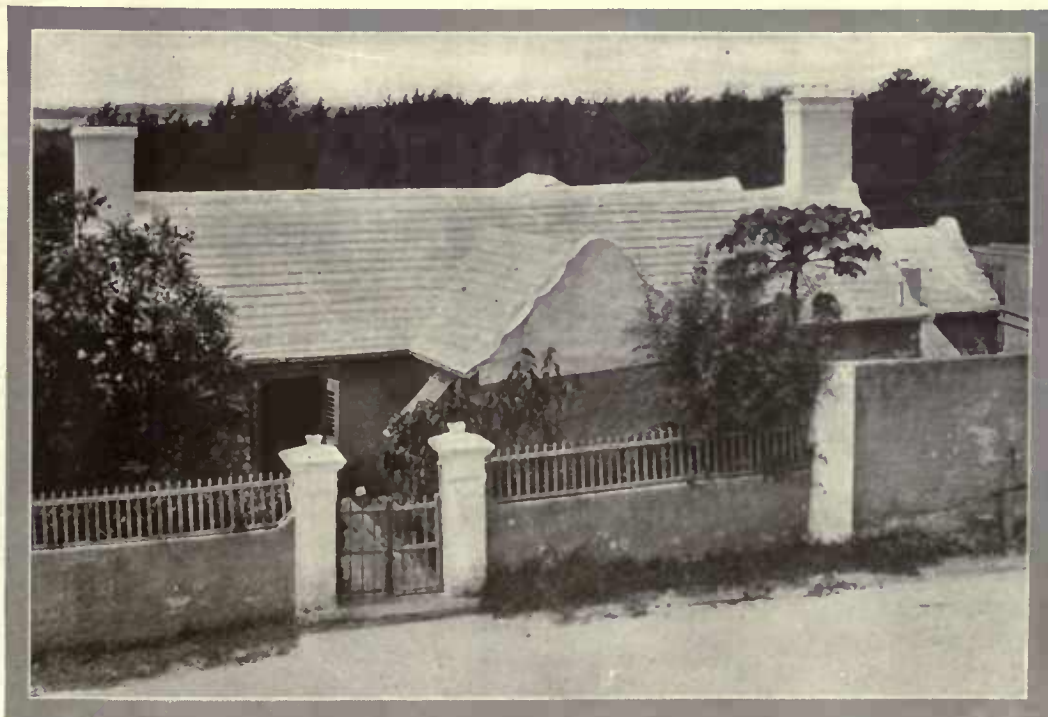
The trouble, in this particular case, is that the sponsor or sponsors for the Spanish fancy disregarded both history and geography, two old-fashioned but rather important factors that it is always advisable to reckon with carefully in connection with architectural history.

If one wished to explain the origin of the glamorous Spanish error, it might be found in some tourist's romantic inference that vines hanging over the tops of white-washed garden walls, with palmettos in the background, must be Spanish, or else, perhaps, in a tourist's muddled mental processes getting the word "verandah"—and there

are many of them in Bermuda — con-founded with the Spanish "hacienda."

The pity of it is, and the mischief too, that the picture post-card purveyors have made capital of this pleasing fallacy and got up postcards legended "Spanish Architecture in Bermuda." One of them in particular, the writer remembers to have seen, showing two old detached butteries that were more Egyptian or Trojan than Spanish but whose fairly close counterparts one might discover in the south of England today.

Beginning in the 17th Century and continuing right down to the fore



"Waterlot," built about 1710, shows decided Dutch influence in the gable ends. Such "steps" were formed, however, by successive whitewashing of the roof tiles

part of the 19th—when real architecture of domestic character fell into abeyance for English speaking peoples and we were delivered over for a period to uninspired ideals — Bermuda has drawn her architectural inspiration from England, but in every case has modified her types to suit the needs of the climate and the nature of the building materials. In this modification not only have forms of architectural details and items of construction undergone a change, but oftentimes there has been a radical change of plan as well. Nevertheless, the close relationship with English prototypes is clearly traceable in Bermudian houses.

At the beginning of the chronicle we find houses whose design was obviously derived from small English manor houses and cottages of late Tudor and early Stuart times. This general type continued, with few changes, through the 17th Century and into the early years of the 18th. The age of Queen Anne left some traces that are still recognizable in present-day examples.

GEORGIAN AND OTHER INFLUENCES

The next bold and distinct step in the evolution of Bermuda architecture was a vigorous Georgian phase which lasted till the end of the 18th Century.

After that, there were sporadic instances where both Adam and Classic Revival influences might be traced without difficulty. The



The north front at "Bloomfield" shows the wings extending on each side, in the manner of the old Maryland and Virginia houses. It is a characteristic type of Bermudian Georgian, built on the E plan



In its hipped roof, modified classical porch and general plan—which is in the form of an "E" with wings projecting toward the water front, "Waterville" exhibits decided Queen Anne influence

Classic Revival, however, never took a strong hold in Bermuda any more than did Empire forms in furniture, which there seems to have been arrested in development at the end of the distinct Sheraton phase.

Throughout the three centuries of Bermuda's history there were no architects until a comparatively recent date so that most of the houses, certainly all of those built prior to the 19th Century, were due to intelligent collaboration between the owners and the master carpenters and masons,

just as were nearly all of our best 18th Century houses in America.

Under such circumstances we naturally expect to find conservatism in methods and close fidelity to time-honoured traditions of craftsmanship, much closer than if trained architects had from time to time directed constructional details; nor are we disappointed. The departures from precedent, therefore, are all such as have been dictated by common sense, to meet the demands of the materials or the special requirements of the climate.

HOUSES OF CORAL AND CEDAR

Before discussing the houses themselves, a word about the materials will be in order. The island of Bermuda is mainly of rock coral formation and this rock coral is the universal building material. When first quarried, it is of a warm cream colour that weathers to a silver grey, and is
(Continued on page 60)



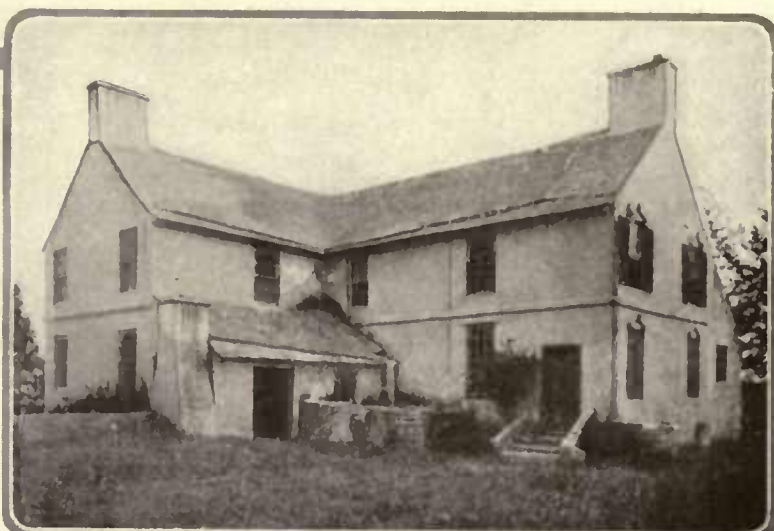
At "Waterlot" the parlour—to use the good old English name—has a "tray" ceiling, carried up to the height of the roof, keeping the room cool. This ceiling can be adapted to American summer homes



The dining-room of "Bloomfield" is furnished with "cedar" pieces of Bermudian manufacture. The general lines were imported from England and local cabinet-makers reproduced them in native juniper



"St. John's Hill House," built about 1688, is reminiscent of Gothic days in its buttresses, high arched dripstones and the finial surmounting the gable peak. The walls and roof at the gable ends join at right angles without any barge, capping or eave projection

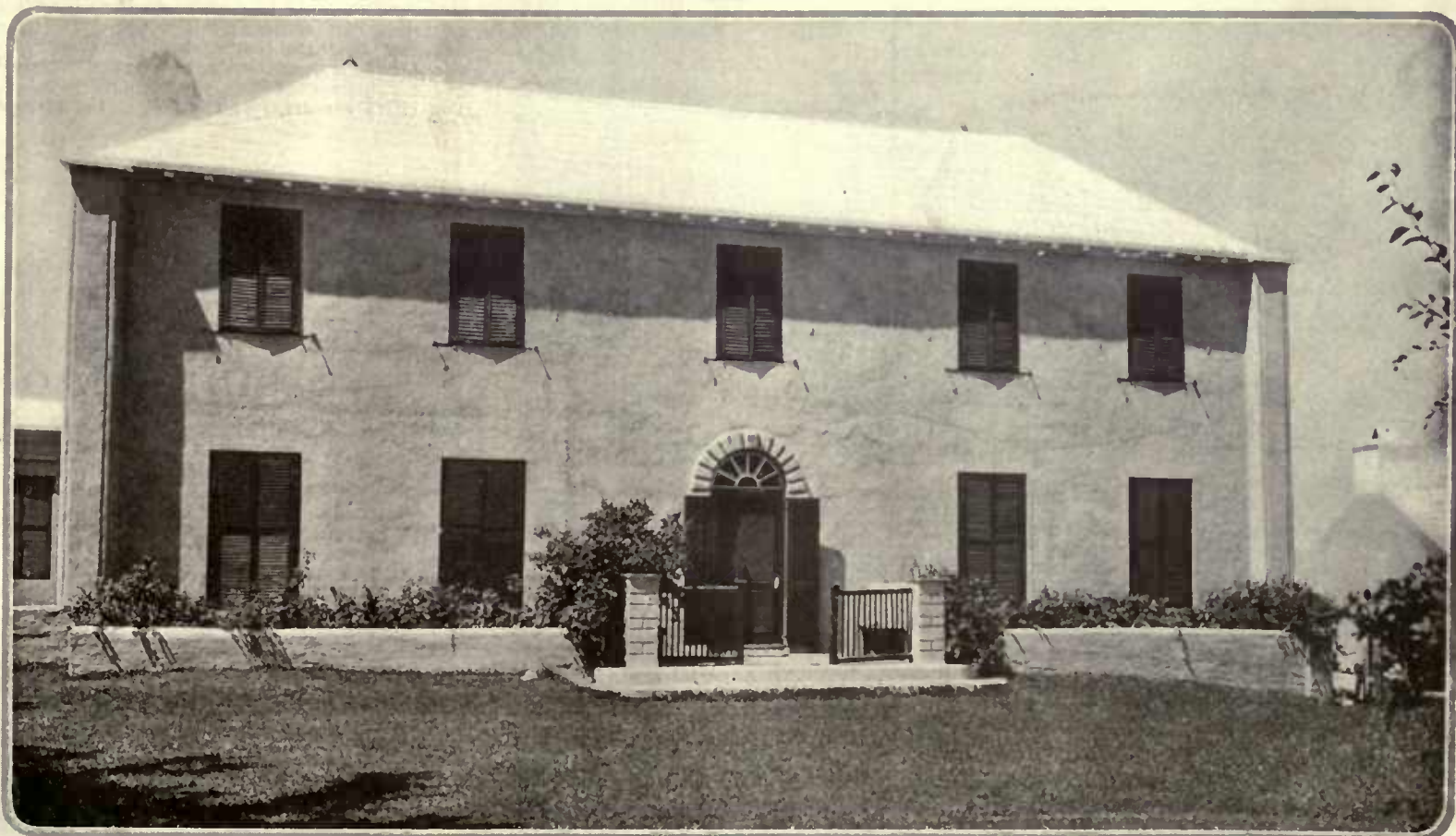


"Inwood," built about 1686, clearly shows its English antecedents. Witness the ovolo string course girdling the structure between floors, the arched and corbelled dripstones over the windows and the chimneys spreading their length in the same direction as the ridge pole



The south front of "Bloomfield" opens upon the terrace. The house was built about 1760 and is of Georgian design as modified to suit Bermudian materials. As the stone is coral, it is not a good medium for the execution of detailed projections, pillars and capitals

From the terrace before the south front of "Bloomfield," broad steps lead down to a park. The garden walls of whitewashed coral stone make rich contrasts against the luxuriant foliage. The posts are capped with marble busts seamed and grey with age





Architecturally, the house is an adaptation of Maryland Colonial to a rock-ribbed Connecticut setting. The stones for the structure were gathered from the fences about the place. To one side the terrace was held by a retaining wall and a sunken garden laid out in roses below. You climb the steps at the left to the terrace

THE RESIDENCE OF P. J. GOSSLER, *Esq.*

The rear of the house commands the view—a wide stretch of lawn broken here and there with elms. A bricked terrace extends the full length of the house covered midway with a portico supported by tall columns. This arrangement of the living-rooms and terrace at the rear assures a full measure of privacy and quiet



Miss Sterner, Decorator

On a rug of putty color, the living-room is built up to a wainscot of walnut, above which is a foliage paper shellaced. The curtains are English linen figured in old rose and purple on grey. Shades, greyish brown with lines of green and gold. Furniture is painted green and gold and upholstered pieces in linen and pale purple taffeta

NEW CANAAN, CONN.

FREDERICK J. STERNER, *Architect*

Photographs by Wurts Brothers

The plan is divided by a house-length hall extending from this entrance to the rear portico shown opposite. A stair window, repeating in its pilasters the general character of the door below, lights the hall. A remarkable fact about the house is that it is the creation of two years' work, its apparent age having been acquired by transplanting the trees and covering the walls with quick-growing Japanese ivy



CELEBRATING THE DOWNFALL OF GOLDEN OAK

And the Rediscovery of McIntire and the Masters
Who Lovingly Carved Wood for Interior Embellishment

COSTEN FITZ-GIBBON

POVERTY stricken without knowing it!

An anomalous condition, truly, for anyone to be in. All the same, a great portion of the public has been for a long time in this unfortunate state so far as one highly important resource of interior embellishment is concerned, namely, the use of appropriate carving to emphasize duty and to enhance the beauty of the wooden architectural fittings of our houses.

An awakening to the diverse possibilities of this resource and its rediscovery, after a long and ill-deserved oblivion, should be as welcome as the unexpected finding of a ten-dollar bill in the pocket of an old unused coat.

The finder of the windfall is naturally curious to know how he came to overlook the yellow back, and we likewise, if it is any satisfaction to us to account for our indifference through three generations or more to the claims of so valuable an architectural and decorative asset, may find our explanation by attributing the oversight to the pitifully jejune and numbed conceptions prevalent during the dark ages of the 19th Century with its nemesis of Victorbanality.

When it occurred to the architectural mind in the foolish and fantastic '80's that there might be a field for interior wood carving, it was the very heyday of viciously

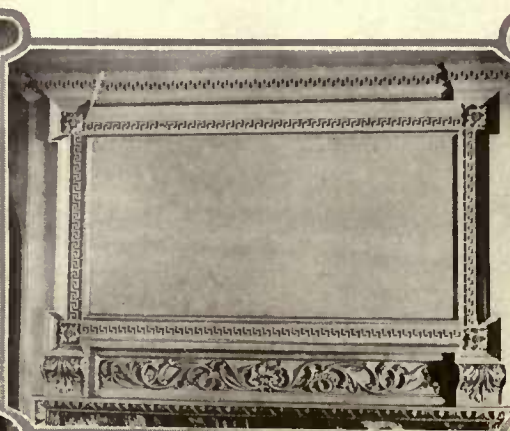
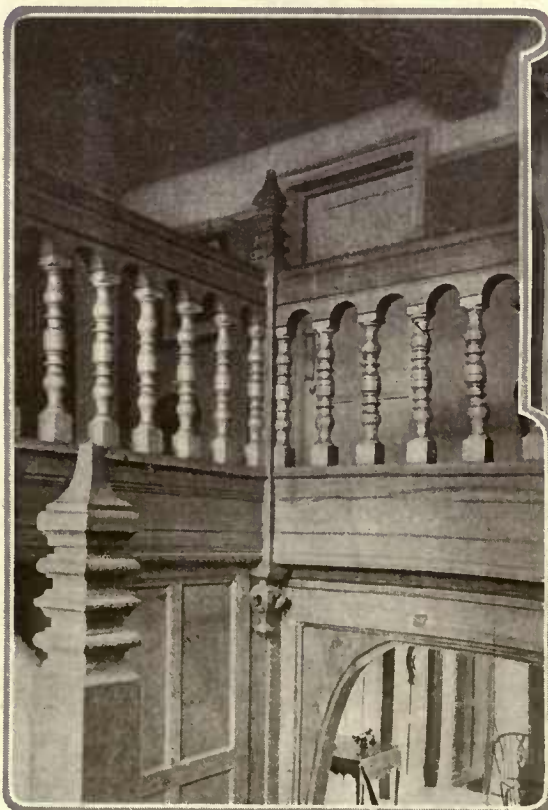


Photo by Cousins

An example of Samuel McIntire's work is found in "Oak Hill," Peabody, Mass. Note the carving of the trim of the fan light done after an Adam design

crude ideals that complacently accepted Turkish cosy corners, window sashes bordered with alternate squares of red and blue crinkly glass, an infinitude of antimacassars and other kindred horrors. While those that wished to be credited with *recherché* taste glibly prattled an unctuous Ruskinian patter about beauty and sincerity, they nevertheless cheerfully approved the carving of golden oak woodwork, that was more taffy-colored than taffy, into gobby masses and seething details that resembled agglomerations of wriggling bacilli. This era of undigested atrocities cannot properly be considered a renaissance of carved ornament; it only disgusted those who learned better a few years later and thereby did endless harm to the cause of interior wood carving as it should be.

Meanwhile, designers and carvers, in what they fondly fancied the revival of an erstwhile dormant art, rollicked and revelled in a veritable orgy of grotesque and incoherent adornment which they loaded upon every mantel and banister that fell into their clutches. They splurged inordinately with their new-found resource, like a drunken sailor spending his earnings broadcast for the mere joy of spending, and their performances had about as much grace as the vocal



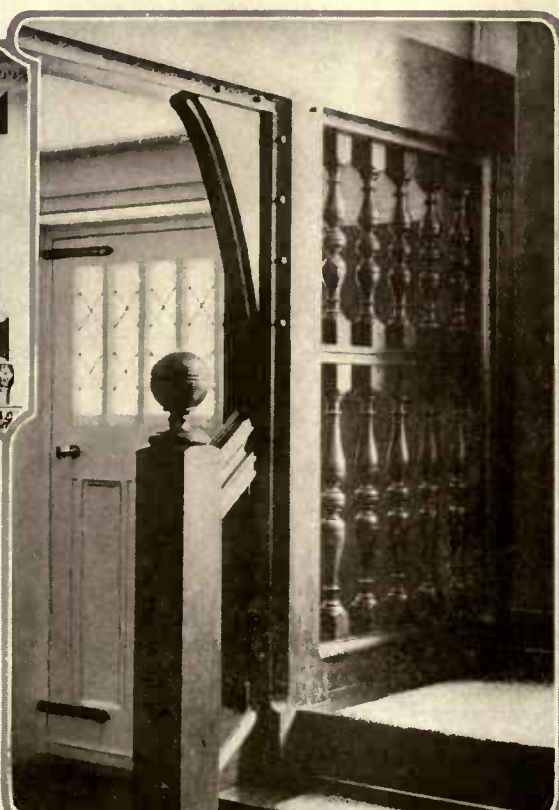
In the first phase of American carving the over-mantel panel and its decorations received important consideration. This is from Whitby Hall

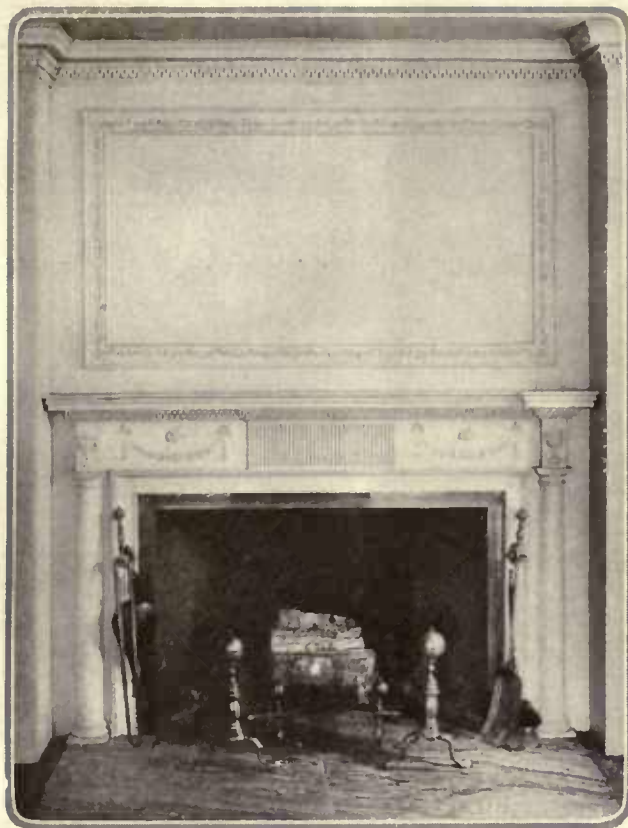
Geoffery Lucas, Architect

Under the head of decorative woodwork come turned spindles, but only when the lines are as well designed as in this stairs grill

Geoffery Lucas, Architect

Reduced to a word, the beauty of the balustrade to the left is its proportion. Good lines are the first requisite of interior woodwork





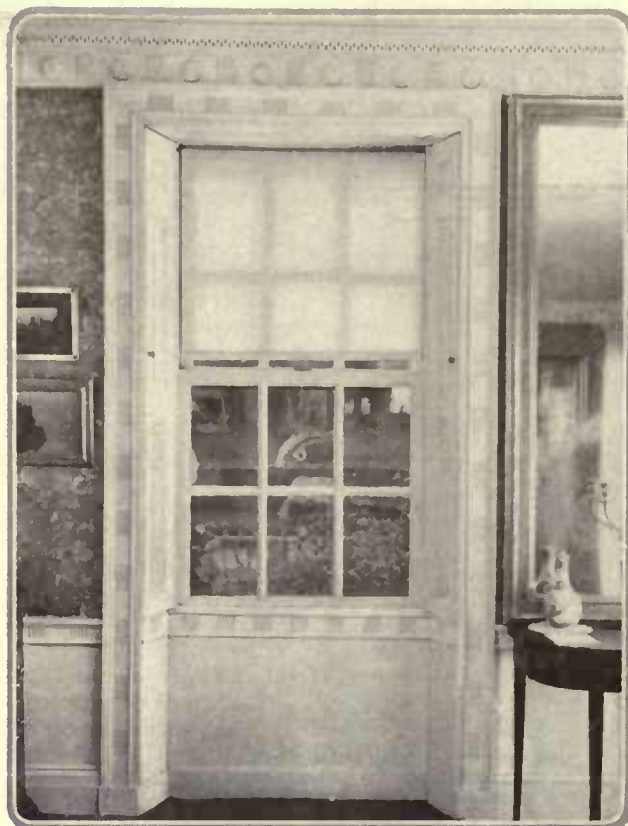
© Frank Cousins

McIntire's work is also found in the Pierce-Nichols house at Salem. Both the mantel and over-mantel bear delicate carving

Even the window trim and the chair rail in the Pierce-Nichols house were ornamented. McIntire's designs were always simple but adequate

In the center below is shown an elaborately carved door trim and over-door panel in the Queen Anne-Early Georgian mode

An example of Adam carving as expressed by early American architects is found in the mantel of the Octagon house, Washington, D. C.



efforts of a cockerel just learning to crow.

A good many of us are disposed to be timid about carving or even hostile towards it on general principles because the memory of the hideous golden oak of the '80's is too fresh in our minds and because there are still with us too many substantial and visible reminders of the misdirected energy of that benighted period. And for that very reason, for that very hostility, the iniquities of this meretricious style of wood carving have been dwelt upon at length that the utter badness of it might be plainly manifest and that it might serve as a basis of comparison when we discuss the carving achievements of other periods, achievements that are well calculated to disarm adverse criticism born of present prejudice or distasteful recollection.

Before attempting to discuss several of the most desirable varieties of interior wood carving of which we may readily avail ourselves for the embellishment of such styles of houses as we generally build, it is necessary to give some explanations and definitions of terms we shall be obliged to employ in order to gain accurate ideas of what we are discussing. Here are some of the most important.

CARVING METHODS

In the course of examining the phases of wood carving that most nearly concern us we shall have occasion to speak of the following ways of manipulating the material. We first have "modelled" carving which shows the design standing forth in well moulded relief from a

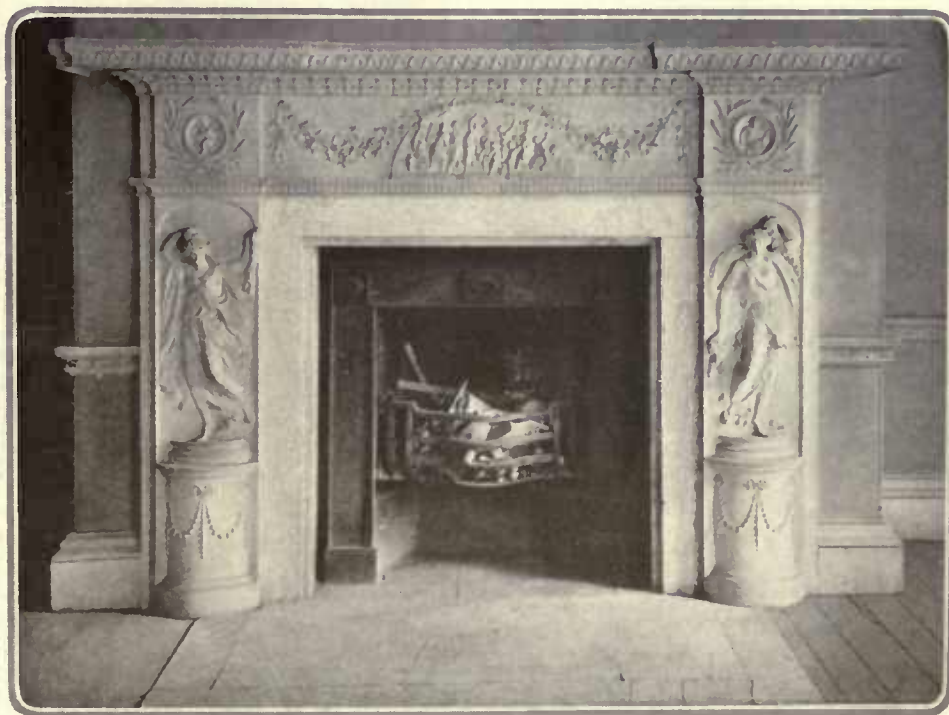


surrounding background that has been lowered by gouge and chisel. Whether the carved device is in low relief or of prominent profile, the carving comes technically under this heading. Near of kin to "modelled" carving—indeed it may be said to be only a further development of it—is "carving in the round," that is to say, carving in which the objects depicted, cleanly undercut, stand forth well from their ground or else stand altogether clear of it, being supported by some suitable projection from the rear, from below or from above. Excellent examples of carving in the round are to be seen in finials or pendants of any sort. "Flat" carving exhibits what might be called a silhouette design whose flat surface is flush with the uncarved surface of the piece of wood on which it is wrought. The necessary relief is secured by a "sunk" background, that is to say a sharply incised

or abruptly gouged-out groundwork, and the edges of the figures composing the design are not rounded off or modified in any way, but are left sharp and rectangular. "Scratch" carving is just the reverse of the forms of carving more commonly practised, in that the design, usually of the simplest possible character, is vigorously and sharply incised into the wood and, as a matter of fact, does little more than supply mere outlines.

RIVALING ENGLISH WORKS

A glance backward to see what our predecessors have done in the field of interior wood carving will point the way to what we our-
(Continued on page 74)





THE OTHER SIDE

BUT for the richly brodered vestments that clothed him and the biretta stuck aslant one eye, you would have taken him for a farmer from thereabouts. He was old and gnarled, and the censer in his hand trembled. Beside him at the entrance to the house stood the lad of the family, carrying the holy water. Behind were the other members of the family—the mother and father and the daughters—the farm hands and their wives, a few neighbors and some friends who had come down from the city for the occasion. . . .

The whispers died down. The old priest muttered something—his voice was too weak to carry to the outer fringe of the group. Then came the sharp sound of chains clinking and a cloud of incense floated up against the door.

The house blessing had commenced.

When the lintel had been made sacred for those who were to pass beneath it, we trailed behind him—through the living-room and the library, into the dining-room and even down to the spotless kitchen; then up the stairs to the bedrooms and boudoirs above. In its turn each room was remembered, each room censed and dedicated for those who were to live in it.

This is not the recollection of some mediæval ceremony; it happened just the other day in a country house on the Hudson. Nor were the owners folk of archaic habits or especially religious turn of mind. They were modern people, who read Shaw and Freud and enjoyed the Ballet Russe and tangoed and wore up-to-date clothes and patronized Fifth Avenue shops. They had just finished building and furnishing this new house, and it occurred to them that a good way to start making it a home was by having it blessed. So they called in the priest from the local parish and assembled their friends and the man of the house stayed away from the office for the day—and together they saw the house dedicated to being a home. . . . And when the ceremony was over and luncheon had been served, the guests rode away in motor cars and the family turned indoors to hear Caruso sing from the Victrola.

WHILE it is presumptuous to write a footnote to a poem, the verses on this page were so provocative that I could not refrain from devoting the remaining space to comment on house blessings and all those things on the other side of the house that would seem to be utterly neglected by us in these days.

Europe, wracked with war, has been driven to its knees, to a consideration of things on the other side of materialism. America, rich with gold, has become too fat to bend its knees, too stodgy to look beyond the surface. War is a heavy price to pay, but it were better for a people to lose its whole country than to lose its national soul. Now the soul of a people is found in its homes. There it is born. There it is bred. There are cherished those ideals that make a nation strong and lasting. And a nation is sound only to that degree to which its home life is sound.

Because of our accumulated wealth, house building has enormously increased. More houses are being built today than five years ago, for the simple reason that more people can afford to build them. But it is a debatable point if Americans are creating more homes, if the tissue of the national soul is being strength-

ened, if our people are caring for those things on the other side of the house.

The ceremony described above was so unusual as to deserve describing. It is the sort of thing people talk about for days. Yet the spirit of what it stands for should be anything but unusual. I do not necessarily mean that men should dedicate their houses with religious observances, but that they should have the sort of ideals which caused those observances to come to pass.

Many of us build houses; few of us build homes. We lay granite foundations and rear sturdy roof beams. We do, yes we do build good houses in America—houses good to look at and good to live in. But there development would seem to stop. And (if you do not mind my continuing to think out loud) I believe that part of the trouble lies in our neglecting to dedicate our houses to a life as strong as those granite foundations and ideals as lofty as the roof beams.

A MAN should be hero to the house in which he lives. Once on a time it was the king who lived in the palace and the serf who dwelt in the cot; now serfs live in palaces and you find the kings quite content with the grandeur of their simple homes. Have you noticed this—men and women whose houses dwarfed them, shamed them into nonentities? I wonder why? Perhaps the reasons can be found back in the original purpose of the house blessing.

In old times the ceremony of house blessing had two aspects. It was designed to cast out evil spirits—the heathen fays of the wood and the gnomes of the stone that men once worshipped; and to dedicate the cleansed building to new purposes.

In these days the fays of the timber from the forest and the gnomes of the stone from the rock-ribbed hills are giants compared with the men and women whose houses they labor to build. The very window panes are clearer than the eyes of these men and women, and the echo of the walls heartier than their laughter. Were the priest to cast out the evil spirits of modern houses, he would doubtless extirpate the very folk who live in them and commend to life everlasting the spirits of wood and stone!



HOUSE BLESSING

Arthur Guiterman

Bless the Four Corners of this House,
And be the Lintel blest;
And bless the Hearth, and bless the Board,
And bless each Place of Rest;
And bless the Door that opens wide
To Stranger as to Kin;
And bless each crystal Windowpane
That lets the Starlight in;
And bless the Roof-tree overhead,
And every sturdy Wall;
The Peace of Man, the Peace of God,
The Peace of Love on All!

WE must cleanse before we can dedicate. We must build before we can bless. We must rear lives nobler than the houses they will protect. Let us remember these things.

It is more important to have your head in the heavens than to have your roof there. It is more important that your heart be warm than your hearth, and that your spiritual horizons be wider than those you see from your windows.

Because to every house that is built with hands is another built with hands unseen. And it is the house built with unseen hands in which we actually live. The rest is just so much wood and stone and steel. Most people are like a Russian toy—like a doll within a doll. Some are bigger than their houses because they are as big as their homes. The home must always be larger than the house.

These are quixotic words, *mes frères*, but they are part of the insanity that keeps men sane.



Photograph by Wurts Brothers

WHEN A WINDOW IS BEAUTY ITSELF

Here is something the English appreciate much better than we—the sheer beauty of an oriel window. Although the window in this room is but an oriel in embryo, it shows the characteristic lines that distinguish some of the finer English work. No curtains or draperies are required. The window should stand by itself, an architectural feature of great distinction and charm. Cross & Cross were the architects



One of the early English valentine writers—all for threepence, and the highly inspirational frontispiece easily worth that by itself. A handy correspondence course like this must have been invaluable to the lovelorn of a day that knew not Beatrice Fairfax

Fortunate indeed was the lady to whom February 14th brought as beautiful a piece of designing as the valentine to the right by Walter Crane. It is printed in gold and colors, and framed in the lace-paper the present generation has relegated almost entirely to candy boxes

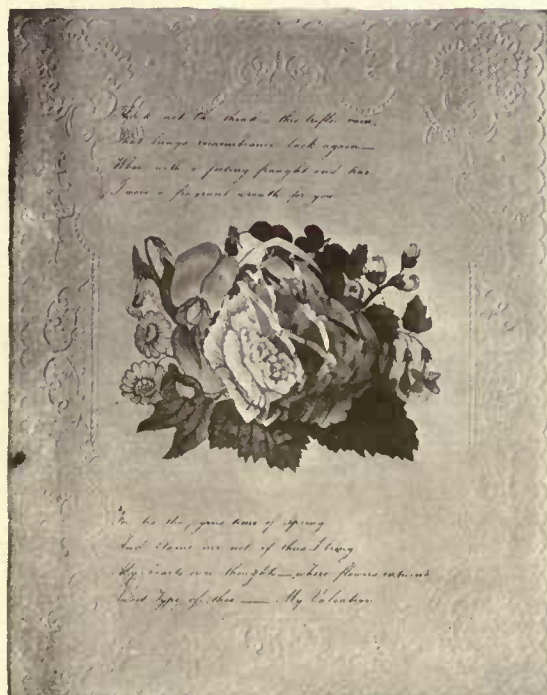
Below is a tricky one, with far more in it than appears to the casual and disinterested observer. One may be sure that She looked a second time and found the string device which reveals an altar and flaming heart behind the apparently innocent rose-petals



The Cruikshankian frontispiece of this chap-book is suggestive of the title-page of a Victorian novel, and may forecast the so-called comic broadsides whose day as valentines is happily almost past. The subtitle, "Valentines for Trades," awakens one's curiosity

The flora depicted in the center below are near relatives to the crevel-work blooms which once helped solve the problem of vocations for women. They may leave you never so cold, but they made some one's heart beat faster back around 1858, geranium leaf and all

What could be more pleasingly feminine than this chaste and dainty valentine of the Dresden china school, with the autograph-album chitography. It is one of the earliest valentines made in America and is dated about 1848



OLD TIME VALENTINES FOR THE MODERN COLLECTOR

A Timely Note On A Fad
Of Yesterday

GARDNER TEALL



You may think she's getting it, but she's sending it,—the forward thing! And by special messenger! You never can tell about these Victorians



In spite of her correctly feminine reticule and waist measurement, this lady is a brazen one, and pursues her lover, too. There he is in the scroll



While a little puzzling in detail, this valentine goes to the heart at once. One feels it is the work of a true lover and a gentleman. James fecit

OF the making of valentines there has been no end, but of collectors of them there have been few. This second fact perhaps explains the disappearance of nearly all these quaint missives of Cupid, both owing to the ravages of time and to the neglect shown them until quite recently.

There must be many interesting old valentines, however, hidden away in forgotten trunks and boxes in cavernous attics, and a search for them will repay the ardent enthusiast over the curious things of the past.

When the writer started his own collection some years ago he imagined it would be comparatively easy for him to find old valentines in the various antique shops, but he came to learn that he was far more apt to discover the objects of his search in the shops of dealers in old prints and autographs, and occasionally some friendly dealer in antique books would take the trouble to keep a special book out of these desiderata. Searches (by invitation!) in old attics were the most prolific ministrants to his hobby which leads him to suggest such realms to other collectors.

KEEPING "CUPID'S
KALLENDRÉ"

The origin of St. Valentine's Day observances is lost in obscurity. Likewise, we do not know the date of the first engraved or printed valentines, though we do know that the custom of St. Valentine's Day missives is of ancient date. One finds, for instance,

preserved in the British Museum the valentine verses of Charles II D'Orleans, and there was John Lydgate's valentine to Catherine, Henry V's queen, composed in 1420:

"Seynte Valentine of custome yeers by yeers,
Men have an usuaunce, in this regionn
To loke and serche Cupid's Kallendre,
And chose theyr choyse as theyr sort doth falle;
But I love oon which excelleth alle."

Then there was Donne's valentine on the occasion of the Princess Elizabeth's marriage to Frederick, Count Palatine, St. Val-

entine's Day, 1614. It is too interesting to be denied reprinting here.

"Hail, Bishop Valentine, whose day this is;
All the air is thy diocese,
And all the chirping choristers
And other birds are thy parishoners;
Thou marryest every year
The lyric lark and gray whispering dove;
The sparrow that neglects his life for love,
The household bird with the red stomacher;
Thou mak'st the blackbird speed as soon
As doth the goldfinch or the halcyon—
This day more cheerfully than ever shine,
This day which might inflame thyself old
Valentine."

The Victorian era was generous in its output of printed and engraved valentines, with which our own has kept pace. But in the Georgian days when the demand for valentine missives had not come to be met by artistic cards and when the demand for "verses" was greater than the supply of individual ingenuities, the enterprising publishers of the day brought out the sundry chapbooks, such for instance as "Kemish's Annual and Universal Valentine Writer for 1797," one of the rarest of these little pamphlets. Later was the "Cupid's Cabinet, or Lover's Pastime," "The Lover's Companion, or Valentines for Trades," "The Tradesman's New Valentine Writer," "The Lady's Valentine Museum," whose sub-title defines it as "A Choice Selection of Elegant, Polite, Modest, Ludicrous, Sentimental — (Sentimental is put in large type!) — Valentines and Answers."

(Continued on page 70)



Quite an elaborate affair is this early example of the embossed English valentine. The center picture is in color, and the lover's knot beneath bears the legend "Forget Me Not." She does not seem likely to

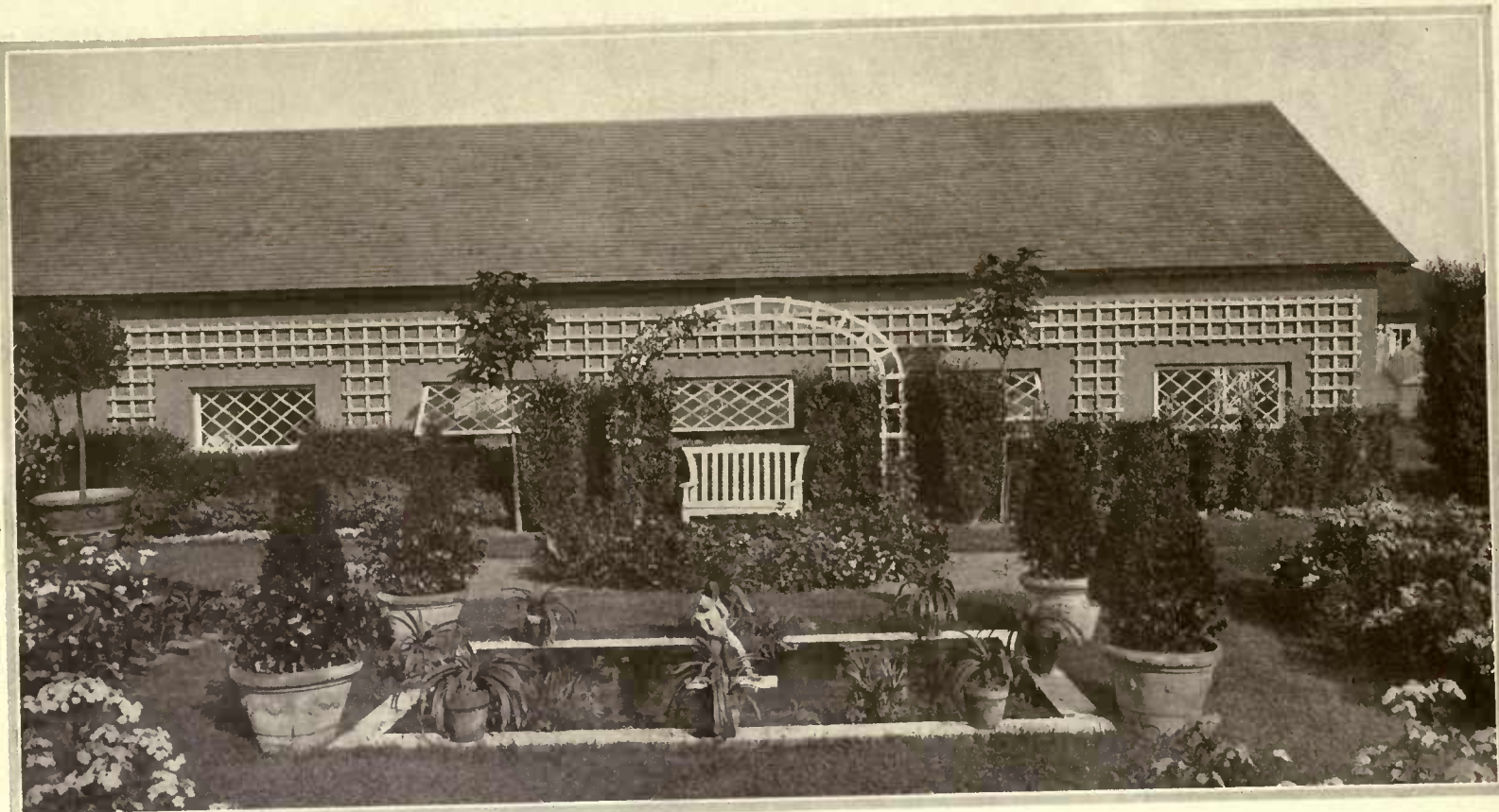


Photo by Beals

Visualize the background of this garden minus the lattice on the farther wall. The difference tells the story. When properly designed and placed, lattice gives the necessary ultimate touch to certain types of buildings

LATTICE — THE LACE OF THE HOUSE

How It Enriches The Exterior and Screens The Objectionable

HENRY P. THURSTON

THERE are two ways of looking at any architectural feature: its construction value as an integral part of the house structure, and its decorative value. Lattice is among the few features that adequately serve both purposes. It gives an ultimate constructive and decorative touch to certain

types of houses. It is to some houses what lace is to some gowns—a refining, diverting accessory and adornment.

Considering it as part of the structure of a house, we find exterior lattice used for the entrance porch and the service porch alike. In one case it decorates, in the other it screens. We find it fencing in the laundry yard or dividing the grounds into those separate units that special use requires—the rose garden from the old-fashioned garden, the simple from the formal. Again, we find it in its original capacity, a trellis for vines. Of late, however, we have discovered that in itself lattice can have sufficient beauty of line and proportion to justify its use without any covering. And in that way it is employed to break up the blank walls of stucco houses that otherwise would be barren and inhospitable to the eye.

LATTICE REQUIREMENTS

Two important points must be taken into consideration in using exterior lattice: the requirements of the architecture of the house and the requirements of the grounds. In this one touches on the province of both architect and landscape architect. In any case, either of these professions should be called in before a stick of lattice is put in place. Remember that its success or failure will depend on its line and its placing. Poor lattice is worse than no lattice at all; an over-elaborate lattice will stunt the house and overwhelm a garden; a lattice poorly

placed will clearly show its faults. If the lattice is provided for while the house is being planned, you may rest assured that your architect and your landscape architect will consider the essential requirements. If, on the other hand, the lattice is an afterthought, every requirement should be care-



Charles Barton Keen, Architect

By the use of exterior lattice, the Puritan coldness of the Colonial house is changed to a diverting informality



Photo by Johnston & Hewitt

Just a touch of lattice, and the rear entrance is transformed. Privacy is gained without sacrificing convenience

fully studied out.

Where the house is so situated that planting and screening make it necessary to protect only one point of view, a single screening fence will prove sufficient. There should be provided a gate that is of the same character as the screen itself, an elaboration of the general lines, to emphasize the opening.

Where the lot is large enough to accommodate a kitchen yard, it should be fenced off with a lattice and made a distinct part of the service quarters. Through this will come the paths and drive to the kitchen door. The turnaround may be included in the yard instead of having it protrude on the garden outside. Sufficient space should be left for the hanging

of laundry. The ground should include some wide blocks of lawn where linens may be laid to bleach. There is no necessity for flowers being in this kitchen yard, except, perhaps, a few hollyhocks or sunflowers against the lattice, or vines trained up it.

The structural requirements for any lattice are simple. The lattice should have a solid outline to define it. The posts should be both solid and look so. They may be brick piers or wooden posts; in both they should give the assurance of being substantial enough to hold a clothes line. These posts will be capped with whatever ornament is suitable to the design. In the old New England fences the urn was a favorite design and in Philadelphia the acorn has been used. In general, the character of this

termination will be decided by the architecture of the house; in a Colonial house a Colonial design would be used.

Since the base will soon enough be covered with soil or the natural mulch of vines and shrubs, there is no reason for the baseboard being especially heavy. It is sufficient if it is protected by a coat of creosote against rotting. In some cases, however, one may wish the lower half a solid fence and the upper lattice. Here the balance is well adjusted with the heaviest part at the bottom.

THE BEST DESIGNS

The actual designs for lattice fall into two classes: the simpler English patterns of a rectangular mesh and the more elaborate patterns of the French mode, which in-

clude scrolls, ovals and circles. For all general purposes the English type is best, although its severity may be lightened somewhat by the introduction of a French note in the ovals of the gate.

The upright bars should be about 1" x 1/2", the lighter wood for the crosspieces being 3/4" x 3/8". This will give an added appearance of height to the fence.

Of the available materials, cypress, white pine, chestnut and oak are the best selection, with cypress and white pine leading. These woods are sufficiently reasonable in price to meet the requirements of the average purse and their length of life is quite adequate.

The color of the paint will depend, of course, on the general exterior color scheme of the house. White is always a safe color, and it makes the service side of the house look bright and clean. Moreover, it provides a good background for the greenery of growing things. On the other hand, if one wishes to keep the laundry yard unobtrusive, a darker paint, preferably a deep green, should be used. The same color should be used over the entirety of the lattice; do not attempt to accent any special parts with a varying color.

When the lattice is used as the decoration of the blank wall of a house, the color chosen will also depend on the degree to which one wishes the decoration pronounced. Apple green is a good color for a small house, but on a large house this would make the walls look too much like a patch work.



Photo by Beals

Considering lattice from the utilitarian standpoint alone, it becomes a necessary feature of the country house. As here, it can fence in the drying yard and make the service side of the house attractive



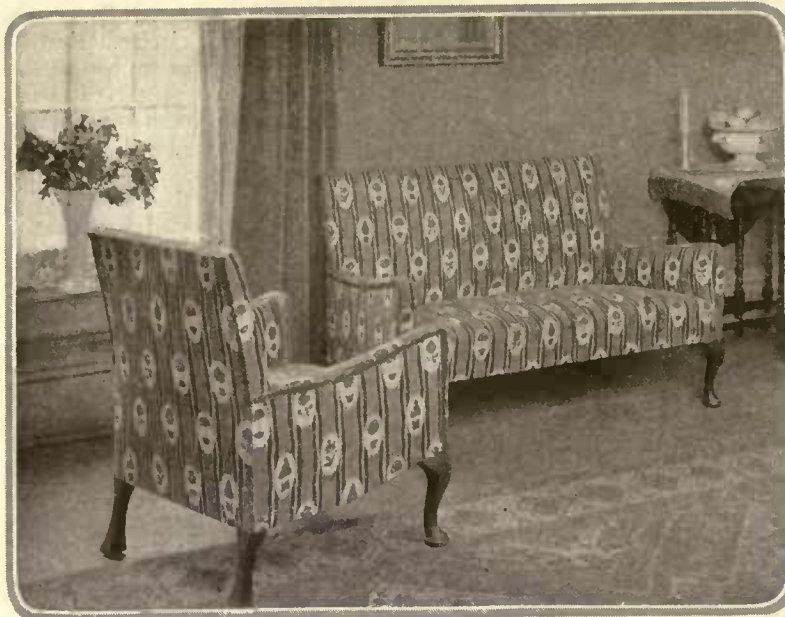
Photo by Johnston & Hewitt

As in the garden opposite, the lattice here serves as a background for the flowers and at the same time fences in the service quarters successfully



Photo by Gillies

Upon the design of the lattice depends much of its success. Consult an architect who can furnish the design and visualize the effect before the work is started



For a room that requires a short couch is one 4' long, upholstered in a fancy chintz with a yellow ground striped in white and black. The legs are mahogany. \$65. Chair to match, \$45



Distinctive in line and construction comes a davenport suitable for the living-room. Upholstered in soft blue velvet striped in grey. Mahogany legs. 7' long. \$135. In denim, \$78



FEBRUARY FURNITURE

This is the month of the furniture sales and opportunities that rarely come are now being offered in the shops. These pieces may be purchased through the Shopping Service, or we will send you the names of the shops. Address HOUSE & GARDEN, 445 Fourth Avenue, New York City

Sturdy gate leg table in dark mahogany. 3' high, 48" wide when opened. With convenient drawer. \$24.50. Oval mirror, gilt frame, 31" x 14½", \$12

A quaint "occasional" chair. Black lacquer, gold, red and green decorations. \$25. In mahogany, \$18. Damask and mahogany footstool, \$7



THE variety of furniture offered in the annual sales that take place in the furniture shops and in many of the department stores is almost endless this season. The American manufacturers of furniture are making practically all styles of furniture well: the most authentic period reproductions, the most original American interpretations, and the most delightful inexpensive furniture oftentimes of the peasant or early American type so charming for the simple country house. It is a time of alluring opportunities.

Of the early American variety are the two chairs which are shown here with the gate leg table. These chairs, the rocker and the straight chair, are of an an-



An interesting group of relative types. Mahogany gate leg table, 34" high, \$13.50. Octagonal coffee set in Sheffield silver of four pieces, \$50. Oval mirror with soft tone gilt frame, \$12. Chairs in antique finish mahogany and rush seats. Rocker, \$13.50; side chair, \$12.50

tique finish mahogany with rush seats. For an additional chair in a room furnished in early American style even with authentic pieces, a chair of this sort hides its lack of age most successfully. The side chairs are priced at \$12.50. The rocker is particularly suited to a bedroom of the same character. Chairs of this general type are not uncommon, but unfortunately many of them are reproductions of models that, while good originally, have become far too commonplace through a too great manufacture. This model, on the contrary, is not so well known, and is at the same time a most faithful reproduction. The cost of it as shown is \$13.50.

The useful little gate leg

table shown between the chairs is an especially delicate type with well designed legs. It is 34" high, is made of solid mahogany, and is 26" in diameter, which makes it particularly useful as a tea table. The price is exceptional, \$13.50.

A pretty octagonal shaped Sheffield coffee service is shown on the table—its four pieces,—coffee pot, sugar bowl and cream pitcher and tray. The latter is 14" long and 9" wide, while the coffee pot is 7 $\frac{3}{4}$ " high. The set sells complete for \$50.

The oval mirror shown above it has a soft toned gilt frame. It measures 21"x17" and is most reasonably priced at \$12.00.

Another gate leg table of a sturdier type and a larger size is also shown. It is of a dark toned mahogany, 3', and measures 48" across the top when open. A long narrow drawer is an added convenience. It comes at \$24.50.

Inexpensive tables of this character are especially useful in a small apartment, or an unpretentious house, and the gate-leg models are usually sufficiently catholic to adjust themselves to many different types of furnishings: certain English furniture, William and Mary or Jacobean, if the wood or finish of the table be walnut or oak; early American or even wicker, if it be mahogany.

The spinet desk, at one time a rarity, has now established itself alongside the gate-leg table as a practical necessity, and the one shown is a well-made desk of antique finish mahogany that a certain furniture shop is offering at a most reasonable price during February. It is surprisingly commodious when open, and may act as a table when closed. It is 32" high and has a closed top measuring 20" x 34" and may be had at \$25.

A BREAKFAST ROOM SET

At the same shop, where one can always find unique examples of the newest in decorative furniture of the modern school, they are showing the quaintly charming breakfast room set, which, while it is ideally suited to the breakfast room of the large household, is equally smart for general use in the dining-room of a less pretentious house or apartment. It is of black painted wood, decorated by a fine line of Pompeian red, a tone very well liked by decorators, who frequently choose it as the high light of a color scheme. The quaint English chairs, the simple table with another variation of gate legs, are supplemented by an unusual tall crystal cabinet and a delightful buffet, shallow in front and deeper at either side. With the proper walls and hangings, black furniture of this sort has a decided amount of style, and gives one a chance for an effective and unusual color scheme. It is properly finished with a

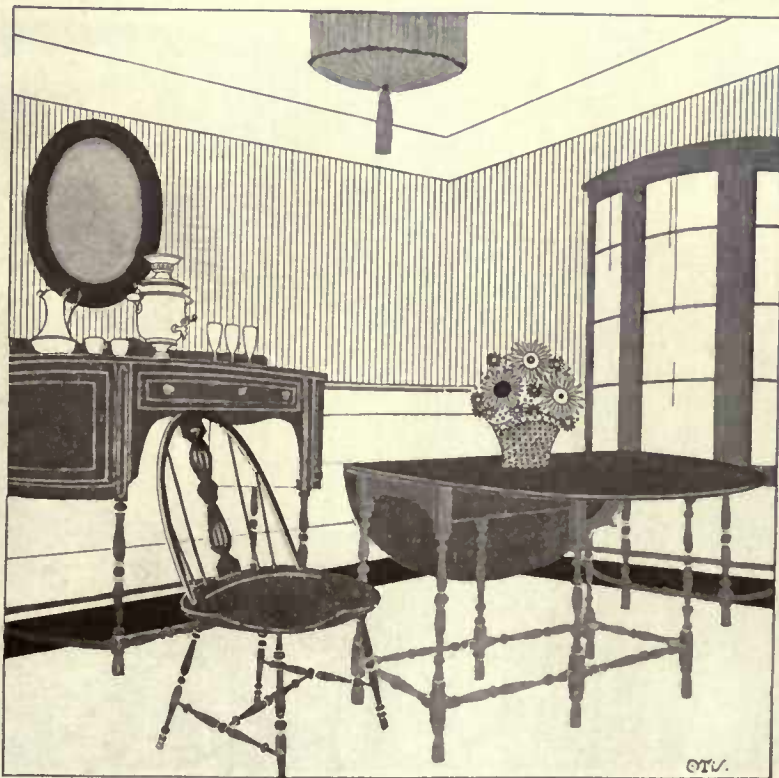


For the living-room comes a mahogany table with coats of arms and twisted carving, 5' 6" long and 1 $\frac{1}{2}$ ' wide, \$39. The lamp is of carved mahogany, 29" high. Shade of either old gold or old rose silk, with fringe to match. 20" wide. \$40 complete



The spinet desk is an addition to the Colonial room. Of antique finish mahogany, 32" high. Top closes to 20"x34". \$25

Below, a breakfast room set of table, buffet, china closet and six chairs, in black painted wood. \$165. Also made in ivory enamel



waxed surface; it is not even necessary to protect it by a glass; the same care that one gives any other wood is sufficient to keep it from burns or scars. This same set may also be had in the ivory tone, so much used in breakfast rooms, particularly those that are practically sun parlors. The set with chairs costs \$165.

Quite an unusual table is shown with its old coat-of-arms and its twisted rope carvings. For the room that requires a table with some amount of decoration, and can not stand a heavier model of the Jacobean type, this is a model that has much to recommend it, and is more than ordinarily reasonable. The wood is mahogany in an antique finish and the top is 5' 6" long and 1 $\frac{1}{2}$ ' wide. It sells for the surprisingly low sum of \$39.

The hand-carved mahogany lamp shown with it is 29" high, and has a silk shade, which may be had in either rose or gold with silk fringe to match. It comes at precisely \$40, complete.

A quaint occasional chair that will fit into many different sorts of rooms where a note of lacquer is not amiss, is also shown. The black of the lacquer is brightened by a decoration of gold, red and green and the seat is of rush. Its price is \$25. The same model may be had in mahogany for \$18.

FOOTSTOOLS, DAVENPORTS AND SETTEES

Footstools, once the abomination of the household, are no longer in disrepute, but are established firmly in their original place as a decided adjunct to comfort, and take their place with the fire screen as a "quaint" accessory. The one shown with the lacquer chair is of decorated mahogany, covered in damask which may be had in a number of colors. It is 21" long and costs \$7.

There are davenports and sofas—their name is legion—but unfortunately they are seldom of sufficiently perfect proportions to be in any way distinguished. They may look and be comfortable, but they are apt also to look thick and clumsy. It is largely for its distinction of line, that the one shown was chosen. Its proportions have been very carefully thought out, and its design studied, and the result is far above the ordinary. It is 7' long, with mahogany legs, and, as it is shown, covered in an excellent quality of striped velvet, in this instance soft blue striped with grey, outlined with a fine black stripe. In this upholstery it costs \$135. It may also be had in denim for \$78—a very low price during the month of February.

There are many rooms which cannot stand even a shorter couch than the one just described, and when something in the nature of a couch is needed, many decorators recommend a

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A ROOM IN THE
RESIDENCE OF
C. C. RUMSAY, Esq.
AT WHEATLEY HILLS, L. I.

F. B. HOFFMAN, JR., *Architect*
THE ARDEN STUDIOS, *Consulting Decorators*

Photographs by Jackson & Whitman



The focal interest centers in the stone fireplace carved by Hunt Dietrich, and its attendant accessories—a wrought-iron screen of intricate design and two tall wrought-iron standards supported by greyhounds

Found in an old English "pub," the wainscoting and doors are carved with English kings and knights. About them the room was built—rough cast walls above, moulded plaster ceiling and wrought-iron fixtures

Against the carved background were set antique pieces and new—a davenport in blue and old rose silk, a large chair in dull blue green silk. The rug is black and the curtains are old rose lined with blue



WHAT IS GOOD TASTE?

A Discussion Over Corned Beef and Cabbage
That Led To Complete Befuddlement

ROLLIN LYNDE HARTT

THERE were three of us at luncheon—the critic, his artist wife, and myself—and we had deliberately resolved to be vulgar.

If you ever made a business of weighing esthetic considerations, day in, day out, you will understand perfectly. One needs a vacation. As it seemed to us, no vacation could be more complete than sitting down in the ultra-exquisite dining-room of the Carcassonne and ordering corned beef and cabbage.

But alas for the best-laid schemes of mice and men! Scarcely had we begun wallowing in vulgarity when the suspicion stole over us, were we vulgar?

I blush to own that it was I who raised the question first. I grieve to add that—instantly, almost—the artist wife asked, "What is bad taste, anyhow?" and that her husband rejoined with, "What on earth is good?"

Thus perished our vacation. A moment more, and we were deep in discussion.

I should violate confidence were I to divulge just who said just what, but I can nevertheless trot out the subject matter, bit by bit, and allow it to lead up gradually to the solemn and awful befuddlement in which we were left. Such, indeed, is my object. Befuddled, myself, I hope to promote befuddlement in others. We are much too cock-sure about our so-called "principles of taste." We should pause, now and then, and feel sheepish.

Looking back, it is hard to say which was cockiest—the critic, his artist wife, or I—at the outset. We started in by assuming that good taste must of course be the taste of the best people. Is it, though?

THE more you look at it, the more you will see that the best people cannot be relied upon. They marched through Greece, once—thousands of them—on their way to the Holy Land. They saw the Parthenon. They saw the Erechtheum. They saw the choragic monument of Lysicrates. None of these lovely creations appealed to them in the least. They went home and invented a style of architecture which was out-and-out anti-Grecian in every way—namely, the Gothic.

Later on, behold what a change overtook the taste of the best people! They sneered at Notre-Dame. They ridiculed York Minster. They had only contempt for Chartres, Canterbury, and the Antwerp Cathedral. "Barbarous," they called the Gothic. They admired only the Renaissance. When the west front of Saint-Étienne du Mont fell into decay, they rebuilt it in Renaissance and were sorry that it still retained Gothic outlines. In modern days, the esthetic tomfooleries of the best people almost stagger credulity. Parisians, when the Czar paid them a visit, tied millions of paper roses to the branches of their leafless trees. Italians blasphemed the works of Tiepolo, Correggio, and Tintoret with Turkey-red window shades. Bostonians, at a never-to-be-forgotten musical

festival, boasted an "Anvil Chorus" with three hundred real anvils.

A wonderful crew, our best people! Winckelmann had the time of his life getting them to tolerate Greek sculpture. They starved Millet, Corot, Daubigny, Rousseau and Diaz; then shocked them with sudden riches. During the reign of terror—I mean that of "decorative art" (pronounced "de-cor-ative")—they hung gilded rolling-pins on drawing-room walls, adorned chairs with pink ribbons, and thought nothing so tasteful as a plush-framed mirror, with morning-glories daubed on the plush and spilling over on the glass.

EVEN in their lucid intervals it appears that the best people made queer arbiters of taste. They are cultured in spots, rarely cultured all over. Whistler, the delicate tone-poet of color, crammed his den with graphophones long, long before the graphophone had ceased to be a squawking abomination. Edgar Allan Poe, gifted with a genius for the music of sweet vocables, betrayed a surprising sort of taste when he wrote his little essay on "The Philosophy of Furniture." Said he, "There is present to the mind's eye a small and not ostentatious chamber with whose decoration no fault can be found." I have the document before me. Otherwise, I could hardly believe in that room. Can you?

It had crimson-paned windows, curtained by "a thick silver tissue" and "exceedingly rich crimson silk, fringed with a deep network of gold." At the "junction of the ceiling and walls," it had "a broad entablature of rich gilt-work." It had a Saxony carpet "of the same crimson ground, relieved simply by the appearance of a gold cord" forming "a succession of short irregular curves, one occasionally overlying the other." Two "large low sofas of rosewood and crimson silk, gold flowered," were "the only seats with the exception of two light conversation chairs, also of rosewood." An "octagonal table, formed altogether of the richest gold-threaded marble," stood near one of the sofas. "Four large and gorgeous Sèvres vases" occupied "the slightly rounded angles of the room." To complete the composition, add pictures, a mirror, a piano, "some light and graceful hanging shelves, with golden edges and crimson silk cords with golden tassels," a "tall candelabrum, bearing a small antique lamp with highly perfumed oil," and, finally, an Argand lamp "with a plain crimson-tinted ground-glass" dangling "from the lofty vaulted ceiling by a single slender gold chain" and "throwing a tranquil but magical radiance over all." Wonderful! Perfect! With that adorable chamber of horrors, "no fault could be found!"

And yet this same Poe, at another time and in another mood, wrote delightedly of Landor's cottage in the woods, "Nothing could well be more simple—more utterly unpretending. Its marvellous effect lay altogether in its artistic arrangement as a picture. I could have fancied, while I

looked at it, that some eminent landscape painter had built it with his brush."

LIKE a candle in the wind, is taste. Circumstance, a chance word, or even such a trifle as sex will waft it this way or that. At the Grande Chaumière, when a girl is posing, you count among the students six women and forty men; when a man is posing, six men and forty women. The young lady from Kalamazoo will say, "I prefer the male model, the feminine curves are so insipid." The young gentleman from Philadelphia will say, "I detest the male model. Those brusque, angular, over-obvious contours are much too uninteresting." There may be such a thing, abstractly, as inherent beauty, finer in the one case than the other. Practically and humanly, there is nothing of the sort.

At times, a mere noise may jostle the candle-flame. "Fools! Blind leaders of the blind!" shouts Ruskin. "Listen to me!" Forthwith, the world tags after Ruskin. "Now—I—tell—you, these Post-Impressionists have struck something big and fundamental!" cries a self-appointed critic. Sure enough, there are people who, at his lusty bidding, fall down and worship Van Dongen. Or some one bellows, "The Primitives—ah!" In consequence, tourists rush to admire bandy-legged saints and tuberculous madonnas afflicted with Pott's disease of the spine, while others, more zealous, "wish all the Titians could be destroyed." And, mind you, these are not cranks and gullibles alone. Among them our best people are represented.

When the noise has a tang of fun in it, you witness a phenomenon still more remarkable. A little banter, a little chaffing, and away flies beauty. There was a certain fierce splendor in the Laocoön, once. It departed when a sinful wag declared, "Brethren, this snaky group has nothing whatever to do with old man Laocoön and his brats. It celebrates humanity's first encounter with spaghetti!" Years ago, Boston erected a Museum of Fine Arts in red brick charmingly embellished with terra cotta. Some villain remarked, "If architecture is frozen music, as Madame de Staël asserted, then this is frozen 'Yankee Doodle'." Thereafter, no one could tolerate the exquisite building.

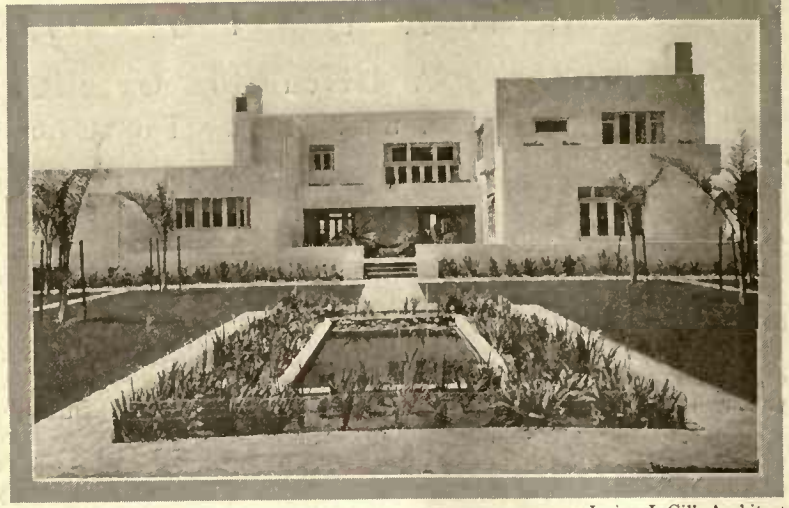
JUST here came in a further element—novelty. Terra cotta was new in Boston then, and while novelty may delight, it may shock. Put a name to the shock—"Yankee Doodle," for instance—and it is all up with beauty. On the other hand, an innovation may begin by shocking and end by pleasing. The automobile was hideous at first. Now it is magnificent. The inflated tire of a bicycle called forth peals of laughter at first. Now it looks well and the old-style tire is ridiculous. When I first put on the owlish, shell-rimmed glasses I wear, I was greeted with whoops and jeers. Today, no one notices. Tomorrow, like as not, you

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Irving J. Gill, Architect

Any fear that the unburnable house would not be home-like is removed by this California residence in which fireproof construction has been employed



Irving J. Gill, Architect

The seeming nudity of the exterior of an unburnable house is only an expression of the extreme simplicity of the interior from which wood has been eliminated

CONSTRUCTING THE UNBURNABLE HOUSE

BERTHA H. SMITH

IS it possible and thoroughly practical? How is it built, and of what materials? What will it cost? Is it adaptable to any style of architecture and all climates?

The unburnable house is not only possible and practical; it is imminent.

People are growing weary of the fear of fire and the fret of fire waste. Makers of materials are sensing this restlessness, and as soon as architects and builders begin looking forward, the unburnable house will be a fact and not a futurist fable.

Fires make their attack from two directions, without and within. There have al-

ways been many fire-resisting materials used for outer walls—brick, stone, marble, terra cotta, tile, concretes of sorts—and every year new composition materials offer

themselves. They are all more commonly used in other countries than our own. But even where these non-inflammable materials are used quite to the exclusion of frame walls, so much wood enters into the construction of roofs, floors and interior walls and finish that the integrity of the unburnable outer walls is undermined. Materials that will not burn can be destroyed by fire, and even if they do not collapse, four roofless walls are not much to have left of what used to be one's home.

It is inside the house, then, that the great revolution must take place before we have the unburnable house.

The only inflammable feature of this room is the mahogany door. The concrete floor would doubtless resist the fire of burning carpets or furniture. The room loses none of its comfort because of this construction



Irving J. Gill, Architect

Another type is found in the residence of James E. Blythe, Esq., at Mason City, Iowa. The walls are native stone, the roof reinforced concrete poured in forms. The floors are concrete covered with tile

Walter Burley Griffin, Architect



Wood studding, wood joists, wood lath, wood door and window frames, wood doors, wood baseboards, plate rails, picture moldings, wood mantelpieces, wood wainscoting, wood stairs and staircases, wood floors—all must go. It is a radical change, for these things are as the features of familiar friends. They have become a habit of thought, and we cling desperately to the fallacy that they are essential to the house that is our home. But truly it is quite as absurd to consider them essential to the home spirit as to say that the blue eyes or brown curls or freckled nose of a friend are the essence of friendship.

UNBURNABLE MATERIALS

Having thought so long in wood it is hard to think in other materials. Many must learn to do it gradually as we learn a new language word by word. There are already on the market materials and appliances that make it unnecessary for an inch of wood to be used in the construction of a house. The only element lacking is courage to face the revolution. There are metal studding and floor joists and lath, metal door and window frames and sash that do away with wood jambs and frames and sash and sills and floor and wall supports. There are composition lathings, even more resistant to heat than metal, and hollow tile does away with lath altogether and withstands all heat. While metal is more readily affected by heat than clay and other earth compositions, it is hardly likely that enough heat could be generated by the furnishings of an entirely fireproof room to weaken or buckle any metal in the walls, so these various materials will remain matters of personal choice. There are metal doors, though these have not yet been specially adapted for house use with the exception of enameled iron doors for kitchen cupboards.

Wood floors are doomed. It is inconsistent to have fireproof walls and a floor that would catch fire from the ashes of a rug or table. The unburnable floor does



Irving J. Gill, Architect

With walls, floors and roof of reinforced concrete, window and door casings of metal, and pergola of concrete and stone, the residence of Miss Ellen Scripps, at La Jolla, California, reaches the highest point in unburnable construction

even more to balk a fire than would the best of unburnable partitions.

Unburnable floors are as old as the art of architecture. In those timberless countries where civilization was born, tile, marble, mosaic and concrete floors were used before wood was dreamed of as a building material save by most primitive peoples. These are coming again into use, and it is more than likely that new unburnable floorings will be invented when the demand for them becomes great enough.

The concrete floor is the simplest and cheaper even than quarry tiles which have been used with charming effect in porches, courts and halls, but whose possibilities for

floor use elsewhere inside the house are little realized. It has not gained greater popularity for the reason that it is yet in the comparative stage that rough board sidewalk is to parquetry. But at least one forward-looking builder has brought concrete floors beyond the sidewalk stage, presaging what in time they may become. I have in mind concrete floors in several California homes, constructed scientifically flat on well prepared ground, eliminating the air space underneath and giving them an equable temperature. They are finished with color, rubbed and polished till they give to the eye the pleasure of old Spanish leather, of old

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COLOR SCHEMES IN EXTERIOR PAINT

Crisp Rules and Suggestions for Painting the New House and Re-Painting the Old

BY A. ASHMUN KELLY

IF, when about to paint the house, we are guided solely by taste, however excellent it may be, we shall fail in some degree of reaching perfect satisfaction unless we are guided by those rules which govern the correct application of paint and color. For example, the rule for a low, squatty house calls for light, cheerful coloring, for the simple reason that light colors increase the apparent height of the structure; on the other hand, dark colors will emphasize the want of height.

When more than one color is used, the darkest should be the lowest, such as having a dark color on the first story, and a lighter color on the second. This rule is based on the well-known principle that darkness represents weight or solidarity, while lightness stands for the opposite quality.

A light, airy structure will appear more substantial when painted in dark colors, but if the background is dark, then a light

colored paint affords a pleasing relief. Where a small house is situated in a deep or dark landscape, attention should be paid to the matter of contrast. The city house, close to the street, and occupying a small lot, should be painted in quiet or subdued colors, with a dark trim. Summer houses, usually built for pleasure, or temporary use, appear to the best advantage when painted in distinctly light colors.

In brick and stone buildings the window frames should be painted the color of the capstones and sills. For instance, a brick house, ornamented with limestone copings, should have the frames painted a grayish stone color of a light shade, with the sash either black or dark green, as preferred.

A two-family house on a small lot requires a color scheme that will have the effect of causing the structure to recede rather than stand out. The square form suggests a rather modest coloring.

In suburban places one should choose colors for his house that do not duplicate other color schemes nearby, no matter how much they may appeal to him. He should select colors that will harmonize with surrounding color schemes. This will result in a mutually satisfactory color display.

Where dark green is employed for the trim it must not be used too sparingly, if the body is in white. Use it under the eaves, as well as on the other parts of the cornice, and on the window sashes, corner and baseboards, porch floors, porch rails, window blinds and shutters.

When white paint is used it should be absolutely white. If a dark trim is used this will serve to make the white look still whiter. White lead is not in all cases white, some kinds being off color, but sun and weather in time bleach out the oil, which makes the paint whiter. To get a real white,

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NEW FLOWERS YOU SHOULD KNOW

F. F. ROCKWELL

Photos by Courtesy of Dreer and Burpee



The closest approach to a truly red aster is Sensation, a really brilliant sort that is excellent for cutting as well as in the garden

HOW many flowers less than five years old did you have last year?

You haven't gotten into a rut, have you—a rut of flowers, to be sure, but nevertheless a rut—and made use only of the things which you tried and found satisfactory years ago?

In these pages I have repeatedly advised against dropping the satisfactory old for the untried new, particularly with vegetables. But one may easily go to the other extreme, especially in the case of flowers, of which dozens are produced each year which are decidedly different from anything we have had in the past. A few of them are distinctly worth while.

This is not a plea for the new *versus* the old. I have no sympathy with the novelty hunter who endeavors to get the latest of everything simply because it is the latest; but when a thing of real value and distinctive charm appears, the sooner one can have the pleasure of utilizing it the better.

FINDING THE WORTH-WHILE

New varieties of the commercial flowers, such as roses, carnations and chrysanthemums, which are exhibited at the shows and given publicity by "the trade," are soon known and have an opportunity to stand or fall on their intrinsic merits. But many of the common annuals and perennials—which as a matter of fact have a wider range of appeal—are given little or no help and have to make their way into popular knowledge and favor as best they may.

Take as an example lobelia *Tenuior*. This is entirely distinct in habit from the older varieties, being almost twice as tall and of upright, compact growth, with much larger flowers borne on slender stems well above the foliage. It is a gem not only among lobelias, but among all blue flowered annuals. So far as I remember, I have not seen it mentioned anywhere, and only two or three catalogs list it. There are dozens of equally striking improvements among the minor flowers usually grown from seed which have been similarly neglected.

But how, you ask, is one to know about those things? I can only suggest again a little more definitely what I have before intimated in these pages: every gardener should devote one bed or section of the garden every year to the trying out of the most promising of the new things. Both the expense and the work necessitated by such an undertaking are very slight. A packet of seed of each variety will be ample. In fact, in most cases a packet will be more than enough to give you all the plants you will want for trial, so there is no reason



Astermums somewhat resemble chrysanthemums, although they have no family connection with those plants. This one is Rose

why, with some of your flower-loving friends, you should not order a fairly complete list of these new things and divide the expense and the seed. They will cost, on the average, not over ten to fifteen cents, with possibly a few at a quarter a packet. When you have tried them one year and found what effects you can achieve with them, it will be time enough to buy larger quantities for the future.

There is probably no flower that has come into popular favor more rapidly during the last few years than the gladiolus. Bulbs of this beautiful flower, comparatively little known a few years ago, are now sold by the million and are so eagerly sought by enthusiasts that the choicest of new varieties sell for several dollars apiece.

GLADIOLI, HOLLYHOCKS, AND TRITOMAS FROM SEED

The most remarkable development within recent years in gladioli is the creation of the new type or race known as Fordhook Hybrids. These are fully equal in beauty to the best varieties of the Lemoine, Childsi and Gandavensis, from which on one side they are descended, and in addition inherit from their other parent, *Gladiolus Præcox*, the capacity for remarkably rapid growth and early flowering. I saw the first blooms of these remarkable hybrids displayed at an October exhibition a few years ago and at first I could not believe the attendant's statement that they were grown from seed sown in a frame that spring, and transplanted to the open. I took pains, however, to verify his statement, and as I grew some



The King aster reaches a height of 1½ feet and blooms from August until frost. Several worthwhile colors are available

Bright yellow single flowers with crimson centers characterize the marigold Legion d'Honneur

Whether you call it gypsophila or Baby's Breath, this new double flowering sort is charming



myself the next spring, I had to admit that the seemingly incredulous had been accomplished. Another attractive feature of this type is that more flowers are opened at one time than with most other varieties. Bulbs are formed like those of the ordinary types. These are taken up and kept over winter in the usual way, giving earlier and even finer flowers the next season.

Another important development among gladioli is the introduction of the frilled or ruffled type, such as Kunderdi Glory, White King and Pride of Goshen. Mrs. Francis King and Mrs. Frank Pendleton are two other distinctive and fine flowers among the many newer varieties. The old popular favorite America now has a rival in Panama, as vigorous in growth and of a firmer and deeper color.

Hollyhocks have also broken into the annual class. In the new ever-blooming annual type we have a strain that will flower when sown from seed early in May. For early blooms they should be started indoors and transplanted. This new annual type is also valuable for severe climates, where the perennial hollyhocks are subject to winter killing. The plant attains a height of from 8' to 9' and the flowers are large and possess a wide range of colors. Newport Pink is a beautiful and charming color, and is of the regular perennial type. This variety was awarded a certificate of merit by the Royal Horticultural Society of England not so long ago.

The tritoma, perhaps better known as the torch lily, or "red-hot-poker plant," will find its way into many gardens because of its new early flowering perpetual hybrids. The seed should be started not later than the middle of March, and the young plants set out where wanted, as they are hardy annuals and bloom as perennials once they are established. They are remarkable for their exceptionally long flowering period which lasts from May on through the season if the spikes are not allowed to seed. Another of the new varieties, Pfizeri, which blooms from August to October, and Saundersi, blooming from June until the end of August, are valuable as bedding plants, especially where a mass of color is wanted through a part of the season that is likely to be hard on most other plants. The roots may be taken up each fall and stored over winter along with cannas, dahlias and gladioli, covered with sand or light soil.

CANNAS, DAHLIAS AND OTHERS

Of other popular plants grown as perennials which can be had in flower in one year, there are cannas, dahlias, and delphiniums, some types of which bloom the first season from spring sown seeds. The beautiful Crozy cannas, which are of dwarf growth but have magnificent flowers, are among these latter. Of delphiniums the new named hybrids and Belladonna Seedlings are worthy of particular mention. The latter

are quite distinct from the ordinary type in that the flowers, instead of being crowded closely together, are produced in graceful sprays, each flower distinct by itself.

With dahlias the single sorts flower more quickly from seed, but most of the doubles, if sown by the middle of April, will flower freely before frost. For the best plants, and to produce the best tubers for taking up in the fall, they should be started in February or March and transplanted. Among the new types or classes, the peony-flowered, the collerette, and the Twentieth Century are especially worth trying.

The aster continues to be one of the most

popular of all our annuals, thousands of dozens of plants being bought from the florists and set out each spring, in addition to those raised from seed sown outside. To get the best flowers you should start the seedlings indoors or in a frame, and then transplant to paper pots. For the very largest blooms disbudding is necessary. The latest important type developed in asters is the "astermums," so called from their resemblance to chrysanthemums; they are not hybrids between the two plants, as many people have thought. They may be described as a "super-comet" type. They flower a little before the well-known Crego

Giant, which is still the largest and best of the late flowering comets.

Another distinct type of recent introduction is the King. This is of robust growth, reaching a height of 1½', and flowers from August until frost. The petals are long and narrow, partly rolled or quilled, which gives them a unique and artistic appearance. There are several colors of this type already available.

By all means try a few of them along with your other asters this year.

Another aster recently developed and deserving of special mention is Autumn Glory, which is not only an extra fine light pink, but is one of the latest blooming of all. Sensation is the nearest to a real red aster. Its flowers are of fair size, and excellent for cutting as well as for the brilliant coloring they lend to the flower bed in times when such a hue is rare and hard to get.

A HALF-DOZEN EXTRA CHOICE THINGS

Occasionally there is an improvement or "break" in the development of a plant of so radical a character that it stands out decidedly beyond the results usually accomplished by hybridizing and selection. Such a "jump," apparently without cause, often accomplishes more than years of painstaking work. Many of the varieties and types mentioned in the following paragraphs are of this nature. If you will try them out you will find many things under old familiar names which are to all intents and purposes new flowers, and good ones, too.

Take, for instance, the truly remarkable Oriental poppy, Perry's White. In form the flower is one of the largest and best, and the petals are a pure white with a large blotch of crimson at the base of each, the effect being indescribably striking. Mrs. Perry, a debutante among flowers only a few years ago, is also exceptionally fine in a charming shade of salmon rose. In starting Oriental poppies from seed, do not be surprised when the plants apparently die and disappear in late summer. They will begin again in late autumn. However, be sure to mark out their location so as to avoid injury during their dormant season.

A distinct type of cosmos has come into prominence during the last few years under

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The miniature annual sunflowers still further popularize that popular family



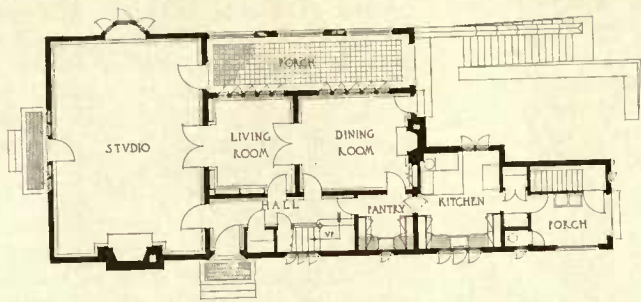
And as for sweet peas—Fiery Cross is a splendid glowing red



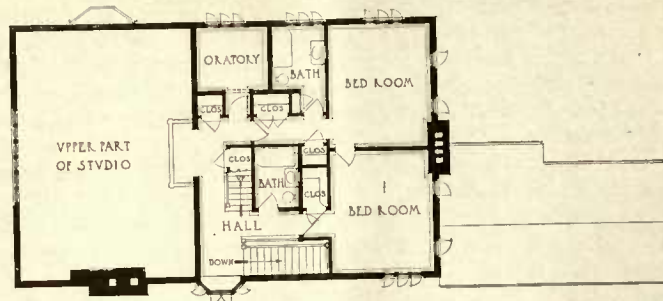
The base of each pure white petal of Perry's White is blotched with crimson



Cornflowers now come in double form of the same striking blue as the old singles



Since it is the home of an artist, the floor plan was designed to provide a large studio with the living-room subordinated and turned to the uses of a library. The studio is, in reality, the living-room



The studio runs up through two stories, the rest of the space on the second floor being devoted to bedchambers arranged in suites with bathroom and hall space economized. A special room has been reserved for an oratory

THE RESIDENCE OF D. PUTNAM BRINLEY,

Esq.



AT SILVERMINE, CONNECTICUT

LORD & HEWLETT, *Architects*

Architecturally, the house is a Tudor adaptation. The setting was a hillside so that the foundations on one side are exposed, being of field stone that forms a good background for the garden below. A door in the wall on the lower side leads up to the porch stairs

In its plaster decorations the house is reminiscent of Staffordshire. Here, over the Tudor doorway, have been set the family crests topped by a charming little bay with lattice windows. The foliage of trees in the immediate vicinity helps to relieve the barrenness of the plaster walls





An effort was made to preserve in the furnishings the architectural spirit of the house. In the dining-room above, Gothic ecclesiastical chairs have been combined with a Tudor refectory table. The hardware of the room is after an old English pattern

The studio, living-room and dining-room are connected by wide doors making it possible to throw the three rooms together. This arrangement is especially conducive to country house hospitality. The furnishings of the studio carry out the architectural atmosphere



HOMES THAT WERE BUILT OF PINE

Wherein Are Proofs of Our Ancestors' Good Sense in
Using Wood That Withstands Every Test of Time

MARY H. NORTHEND

WHEN we look back to the homes of our early colonists we discover two facts: their owners believed in the doctrine of Safety First, and they knew good wood when they saw it.

For present purposes we may dismiss the first of these conditions with the remark that of all precautionary measures the world has known, few have excelled those overhanging second stories from which our ancestors were wont to drop boiling water, hot pitch, rocks and other defensive weapons on the heads of unwelcome visitors. As to the second fact, proof of it is found in the old Fairbanks house at Dedham, Massachusetts, built 1636 and, like a certain character in modern advertising, "still going strong."

What building wood did they use, those level-headed ancestors of ours? Quite simply and naturally, the most easily procured and the best for their purpose—white pine.

Hawthorne immortalized white pine in the first American novel, "The House of Seven Gables." Louisa M. Alcott was sheltered in the little pine house that still stands close under the hill at Concord; John Alden wooed Priscilla in a cabin made of enormous white pine logs, so romance is truly linked with the history of this very practical wood.

The forests that grew in the early days on our shores have disappeared, but they fulfilled their mission, as is shown in the 17th and 18th Century houses now standing. There is enough white pine left, however, to meet all demands, and it can be furnished, quality considered, at reasonably low prices.

White pine has been commonly considered too costly for ordinary building purposes, but the great majority of those who hold this opinion have neither investigated the subject nor have they realized the worth and the lasting qualities of the splendid wood. The cost of white pine is really higher than that of its substitutes, just as mahogany is higher than other woods used for interior finish, yet no one questions their relative worth. It does not shrink or rot after years of exposure in the most exacting climatic conditions.

The seasoning of wood is a very important consideration in house building, for poor seasoning results in leakage, caused by the shrinkage of the timbers. White pine is particularly valuable because it seasons very quickly and also because it is so light and soft that it works easily under the carpenter's tools, offering little resistance to nails and



In the very simplicity of the old-time paneled and wainscoted rooms are found a certain richness and dignity

screws, but instead closing over them and holding them fast. This is on account of the close grain and freedom from objectionable acids and oils, and these qualities also allow it to take paint and stain perfectly.

FOR EXTERIOR USE

Let us consider the exterior value of wood in the sidings, corner boards, frames and casings of a house. We find many an old dwelling, particularly in the rural districts, which has been untenanted for years. Few, if any, repairs have been made since the early building and yet, compar-

portions and are worthy of copy even today. A square, unpretentious little summerhouse is still standing in Salem that was built about 1800, of the one material that in those days possessed the proper qualifications for inexpensive building. It must be remembered in studying these designs that they were wrought out by men who had little chance of obtaining suggestions save through their own brains. This accounts in a way for the delicacy of design which is shown in the ornamentation. The plain boards used on the weather side insure protection from

rain, while the lattice work was built to obtain good circulation of air. The columns are particularly interesting on account of their odd carving.

The green-arbors vary in build. Many of them are perfectly simple, showing an arched roof with seats along both sides. They are generally the central feature of the garden, and over them were trained the old-fashioned vines. Many of these old-time structures we find in the gardens of today, for the lasting quality of the wood used in their construction has kept them in such perfect condition that they are still standing as memorials of the old-time art. Their graceful design and their simplicity of construction lend themselves admirably to 20th Century work.

Fortunately for us many of
(Continued on page 84)



In New England many of the old Colonial fences still stand. Since they were built of white pine, they are still in good condition



J. B. Hoffman, Jr., Architect
Photo by Gillies

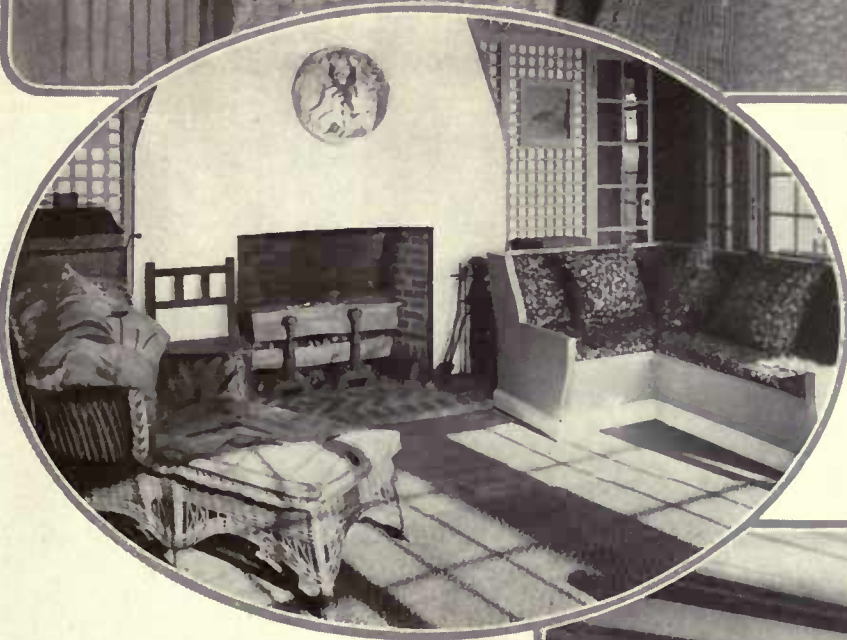
E. T. Hapgood, Architect
Photo by Tehbs

To the left, an enclosed porch in the residence of C. C. Rumsay (see page 30). Here lattice is successfully used, and a piece of erstwhile built-in furniture is well placed

Again lattice relieves the barrenness of the walls above. The floor is red tile and the fireplace red brick laid in wide bond. Wicker furniture finds a fitting place

Besides diffusing light or cutting off the excess of it, curtains "pull" a room together. The living-room below, in its negligée of curtainless summer dress, is open and barren. Visualize it curtained, and it becomes intimate and richly furnished

Wilson Eyre & McIlvaine, Architects
Woodville & Co., Decorators



A LITTLE PORTFOLIO OF GOOD INTERIORS

If we had fifteen pages in this Portfolio we could by no means exhaust all the possibilities of Interior Decoration. The story of Interior Decoration cannot be told in fifteen pages. In these glimpses we can give only a few suggestions. Study the rooms. If you plan to decorate, clip out the pages and make your own Little Portfolio. If your problems are still unsolved, write The Information Service, HOUSE & GARDEN, 445 Fourth Avenue, New York City.





Here was the problem faced in the living-room above: walls paneled in narrow boards and an unsealed ceiling, the house being a mountain camp. It was given a touch of formality by the long table and an intimate air by the fireplace grouping

The dining-room below is a close approximation to a perfect room. Its architectural background is Adam. Color scheme is silver and black. Black and grey marble forms the floor; the walls are grey, paneled and capped with an Adam frieze. Fixtures and mirror are silver. Furniture is enameled black with buff medallions and upholstered in silver and black velour

Howard Major, Architect

Photo by Johnston & Hewitt



Compare the chaste severity of the Adam dining-room above with the richness of the Queen Anne room below. Both are true to period and both have striking individuality. In the Queen Anne room the two focal points are the mirror and the over-mantel painting

Wilson Eyre & McIlvaine, Architects

Woodville & Co., Decorators



A scheme of gold, prune and mulberry has been used in this dining-room. Rug and upholstery are prune color, the draperies of mulberry and gold brocade. The mantel of Verona marble. Walls of light pumpkin color. The armchairs—unusual pieces for a dining-room of this formality, and worth copying—are placed there especially for the coffee and cigarette stage of the dinner

J. Greenleaf Sykes, Decorator

Photos by Gillies



McBurney & Underwood, Decorators

The restfulness of this living-room below is attained by the soft tones of the decorations. The hangings are of prune colored velvet, the upholstery in blue and plum colored brocade. A lamp of blue gives a striking color note. The woodwork and furniture are walnut, the walls sand colored rep

J. Greenleaf Sykes, Decorator

When a rug is beauty itself it should be so placed as to show to the best advantage—uncovered by furniture and in a prominent spot. This is one of the decorative facts of the fireplace grouping above



OUTLAND FRUITS FOR INLAND GARDENS

GRACE TABOR

ONE of the striking differences between the gardens of, let us say, George Washington's time and our own, is the lack today of what some of the writers of that period dubbed "outlandish" plants—literally, plants from "out" lands; in other words, plants which are native to other lands and not native to our own.

It was the invariable desire of the gardener of that period to try everything wherever it did not, by nature, grow. Everything that was collected anywhere in the world and fell into his hands he promptly set out or sowed, according as it was a root or a seed. When he succeeded in making it grow, the earth was that much richer; while it was no poorer if he failed, and he had had the fun of trying out a new experiment.

QUALIFICATIONS FOR SUCCESS

It is doubtful if anything remains to-day to be discovered and tried out for the first time in a foreign clime; but there are enough things already well known that are so rarely found in cultivation in our gardens as to be suitable subjects of present-day efforts along "outlandish" lines. And though they are so rarely seen, they are not very difficult to have growing, if one has the desire and the will to succeed with them.

To raise one's own almonds, apricots, and figs surely would be attended with as much joy as to raise a tea rose; but can it be done with as little trouble?

Of course, I might evade the issue by saying that it is much more troublesome for some people to raise tea roses than it is for others, which is literally true. But, although I do call attention to this truth, I shall not stop there, but go on to say that those persons find it very difficult to grow tender fruits successfully—and for precisely the same reasons.

Absurd though it may sound, these reasons are largely psychological. In the case of the man for whom it is no task at all, his mind is made up to it, and he is prepared and fortified not only by this mental attitude, but by every material thing that he is able to provide to carry through his project. He anticipates; he has studied the question; he knows what to do; and he knows when and how to do it most effectively.

Besides the little known and grown fruits there are the nut trees, which are all too seldom planted. One of these—the almond already mentioned—lies midway, in one sense, between the "nuts" and the "fruits"; for it grows like a peach and botanically is a peach, yet the part eaten is the pit, or indeed the kernel in the pit.



Although fig-growing is not usually tried north of Philadelphia, it has succeeded in Michigan

Only one of the things here suggested for common growth is an indoor plant or requires indoor care; this is the little Kumquat, or Kinkan, from Japan—the baby orange, which is eaten whole or made into a delicious preserve or marmalade. I have included this because it is so easily grown in the house and is so lovely as an evergreen house specimen, with its scented blossoms in early spring and later its golden fruits. Pots containing it may, of course, be used in the garden during summer, either plunged into



Kumquats are like baby oranges, but you eat them whole. They are easily grown indoors, where their foliage and fragrant flowers are most attractive



English walnuts deserve far more attention in this country. Trees and nuts are alike desirable



The white mulberry is grown primarily for silkworm culture, but it has also decorative qualities

Figs, Almonds, and other Uncommon Sorts that Will Grow and Thrive Under American Conditions

the earth or simply set about as bay trees or any other decorative pot plants are used. As a novelty and a desirable addition however you look at it, the Kumquat is worth while.

APRICOTS AND NECTARINES

Apricots and nectarines are so closely related to the peach that almost everything that applies to peach culture applies to both of these. At one time it was supposed that the nectarine was a distinct species; and casually regarding it, one might suppose it to be nearer to the plum than to the peach. But its place is fixed beyond question by the fact that nectarines have been grown from peach seeds, and peaches from the seeds of nectarines, through the process known to science as "bud variation."

Like the peach, nectarines will grow in almost any kind of soil if the location is right and the climate not too severe. That they prefer a light soil is so well known as not to need mentioning, I am sure; but that a light soil is not essential to the growth of peaches has been demonstrated so often as not to need testimony here. Suffice it to say that the finest peaches are raised on soil that is light and sandy; but that fine peaches have been raised on soil that is neither, when proper attention has been given to exposure and general culture.

The great difficulty with all of this tribe is that they are naturally early bloomers, yet they are also extremely susceptible to frost. The first warm suns of early spring start their buds to swelling; and then the last frosty touches of winter nip them, and the peach crop is a failure! How many times do we read this—and hear it, if we live in one of the great "peach belts."

The reasonable thing to do, therefore, is to select a site or a location for trees of this species that is not favorable to early development of flower buds. It is not the warm corner that they should have, and all the sun; but the chillier place and northern exposure. Proximity to large bodies of water is always favorable to the culture of *Prunus* of all kinds, for the reason that such bodies of water equalize temperature, and prevent premature bursting of flower buds.

METHODS OF GROWING

So the spot for nectarines should not be sheltered and warm; rather the contrary, though it should not be exposed to the roughest of winter's winds. Plant either as specimen trees, to be allowed to grow for their grace and beauty as well as for their fruits; or train them in the Old World fashion, on a wall of the garden or the side of a

building. If this latter place is chosen, let it be the north side. Care for the trees exactly as for peaches; and if you have a space for more than one, choose an early and a late ripening kind. There is Elruge for the latter, and Early Violet for the early, ordinarily ripening early in September and late in August, respectively.

Apricots are round-headed trees very like the peach in a general way, yet having leaves that are decidedly round instead of long and tapering. One variety is grown in its native land, Japan, for the flowers; and, like all of this species, the trees are lovely when in bloom. A soil that is light and deep and perhaps a little more loamy than that on which the peach does its best, suits apricots; and they are quite as hardy as the peach. Plant them likewise in a backward location, where they will not start into growth prematurely in the spring. Always remember that this is one of the great essentials with all of these fruits. Grown upon a wall facing north or west, they are lovely.

The varieties which are hardiest and best are, in the order of their ripening, Alberge de Montgamet and Early Golden, early in July; Moorpark, which is one of the very best with large and luscious red-cheeked fruit, late in July; and St. Ambroise, also very large and juicy, early in August.

It is to be noted that apricots, both early and late, come between the cherries and the peaches, and therefore just at a time when fresh fruits are especially scarce and desirable. The dried form with which we are generally familiar gives but little idea of the exquisite quality of the fresh fruit.

All of this great *Prunus* family originated ages back, presumably in China. Its botanical appellation was the Latin name of just the plum, long ago. All of the pit fruits belong to it: the plum, cherry, apricot, almond and peach; and all of these have flowers that are either white or pink, of the same delicacy and charm.

THE ALMONDS

I am going to speak of almonds next, notwithstanding they are a nut tree rather than a so-called "fruit" tree, because almonds belong right here culturally, being *Prunus Amygdalus*; and also because there are few things of greater decorative value than this last member of this family to be listed as an uncommon or little-known fruit.

The almond has been in cultivation so many ages that the time of its domestication



Can you imagine a country autumn in Virginia without persimmons? They have been grown even in Connecticut



So closely allied to the peach is the apricot that similar cultural conditions apply generally to both



Nectarines grown on your own place need not be a mere dream. They do best in locations which retard the opening of the flower buds in the spring

is completely lost to history. Unlike the apricot and nectarine, however, it comes presumably from the shores of the Mediterranean, and the fleshy portion of its fruit, which in these others is the edible portion, is very thin and dries and splits as the fruit matures. The trees are nearly as hardy as the peach, and therefore desirable.

The soil best suited to them is light and well drained. They cannot survive, indeed, if it is not the latter, and they will endure greater drought than almost any other tree. As they are still earlier flowering than the nectarine or apricot, the device of holding them back in order to avoid late frosts must be even more cunningly contrived. It is only the flower buds that are injured by these late touches of frost; the trees themselves are not endangered by severe weather—only their fruiting is inhibited. The Soft-shell is the hardier of the two varieties available, and the best for home planting.

PERSIMMONS IN CULTIVATION

Anyone who has ever picked ripe persimmons in Virginia under the glow of the autumn sunshine, and stood right there and eaten them, ought to rejoice that this queer but altogether delightful fruit is hardy to a satisfactory degree even pretty well north. It is found wild up to a latitude of 38° or 39°, and there are places even in Connecticut where it grows. As the fruit is sweetened up by frost action, presumably, it is by no means certain that it will not grow much farther north than Nature herself has scattered it. It is worth trying, anyhow.

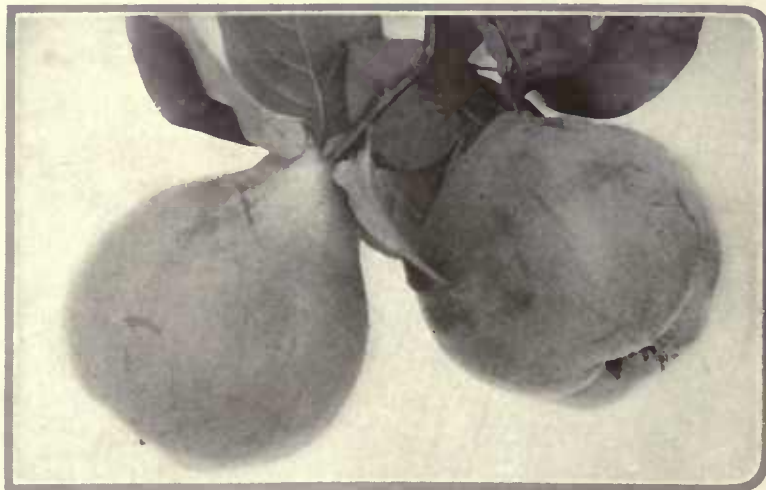
In Japan, the native persimmon (*Diospyros Kaki*) is regarded as their very best native fruit; and this has been grown here successfully for an extended period. It is apparently not as hardy by nature as our native species, but cultivation is gradually working it up to a higher standard in this respect, so that it is likely it will be possible to raise it anywhere that the native *Diospyros Virginiana* will grow. Its fruits are coming more and more into the metropolitan markets, and they are as lovely to the eye as to the taste, being large and golden-scarlet.

Near the tempering influence of the ocean, it is likely that persimmons will withstand the winter even as far north as Massachusetts; but inland it is doubtful if they will endure its rigors save here and there in favorable and isolated places. They transplant with great difficulty, owing to their

(Continued on page 92)



Hazels in a wild state are among our most attractive but neglected hedge-row bushes. They are well worth cultivating for the sake of their general appearance as well as the quality of their nuts



The quince is an old-time favorite which seems to have lost popular favor without apparent cause. It is at its best when cooked, of course; but that best is too good to be overlooked

HUMANIZING THE COBBLE

GENEVIEVE B. SEYMOUR

Taylor & Levi, Architects

The decorative and constructive possibilities of fieldstone and cobble are shown in the views to right and left. Laid almost dry with wide interstices between, the beauty of the individual stone is further enhanced



IT is little and clean and hard, and it has no heart. Indeed, those who know the cobblestone only as a paving material for city streets not unjustly declare that it lacks a soul, or even so much as the futuristic aura of one.

Speaking definitionally, a cobblestone is a bit of rock of any of the harder sorts—blue limestone, granite, quartz, etc. In size it may resemble a hen's egg or a human head, ranging through all the stages in between. Below these limits it loses dignity and becomes a pebble; above, its added stature is properly appreciated and it graduates into the boulder class, where it serves other purposes.

The name cobblestone comes, quite simply, from the use to which these highly

The cobble even lends itself to Dutch Colonial architecture, as above, where it has been used with decided success

Below is an ingenious use of small cobbles in an interesting type of house. The mason must have been a patient man

efficient rocks were put: the cobbling of roadbeds against the danger of a washout. Later they were used as the above-mentioned public paving material, but here they were so unsatisfactory because of an inherent fondness for shaking out the teeth of those who rode over them that today they have been largely abandoned except in a few places where the thoughts of the citizenry are on higher things. Yet as paving for a yard or gutter, cobbles are admirable; they

have never been known to wear out, and their variety of coloring, as well as their slight differences in size and shape, combine to make them most effective.

Of late years cobblestones have come to hold a distinctive place in architectural



detail, whether they are used alone or in conjunction with cement or split stone. Frequently one sees them serving as the foundation for a small house, and sometimes as the outside wall throughout the lower story. In this case, the stones are laid in cement with wide mortar joints. Oftentimes the mortar is stained a deep red or black, if its natural color does not harmonize with the building trim, and occasionally small rope is inserted in it to give a corded effect to the surface.

Following naturally from the subject of cobbles as a house foundation, comes their equally popular use in porch pillars and parapets. To carry still further the idea of harmonious exterior decoration, a stone chimney is often added, which may or may not be combined with a stone fireplace indoors. In the case of the bungalow, the fireplace is usually of cobblestones, to conform with the informal environment of this picturesque type of dwelling.

IN PILLARS AND ROCKERIES

For the pillars of pergolas and summer-houses, too, cobblestones are admirable. The cement for these should be hidden as much as possible to give the effect of a wall laid dry without mortar. The rough, grayish stones furnish an ideal support for clambering vines, and contrast charmingly with the green of the foliage. Gate posts built of cobblestones are effective, especially when topped with flowers, and they may be combined with a boundary wall of split boulders and cobblestones, thus affording a method

of enclosure that for dignity and beauty is surpassed only by the hedge. By draping vines over such a wall, one can approximate to a surprising degree the charm of a hedge.

A rockery of cobblestones, modeled after the plan of a well-curb, makes a charming bit in a shaded portion of the garden. The stonework should be laid 2' or 3' above the ground level, and put together with cement; otherwise, it will crumble to pieces. After the enclosure is filled with rich loam, suitable plants should be inserted. If the location is particularly shaded, rock ferns are a good selection, but if the sunlight touches the rockery, even for only a short while each day, hardy plants that will withstand drought, such as nasturtiums or petunias, will prove to be a good choice.

Another use of the cobblestone is as a standard for the sun-dial in the formal garden, while a well-curb and supports for a well covering built of this material are admirable. In conjunction with the latter use, an approach of stepping-stones and a gutter of cobblestones afford quaint touches in keeping with the scheme of the whole, and convert a simple idea into an artistic bit.

There is an effect of permanence, of changeless solidity about all stonework. Its permanence, however, is only one of its many advantages. Cobblestones in their variety of coloring and size offer unlimited opportunities for artistic arrangement. They may be split, allowing of a flat surface which will be even more brightly tinted than the rounded surface of the whole stone. By combining the gay flat surfaces with the

less gaudy round surfaces, or by using the one or the other in conjunction with split boulders, wonderfully beautiful effects may be produced. In the case of a cobblestone foundation, or wall, trimmings of quarried stone, either smooth or rough finished, add an often desired variety.

COMBINATION AND ENVIRONMENT

An excellent argument in favor of the cobblestone is its attractiveness when combined with other materials. By its use artistic variety may be added to the rather plain surface of the concrete house. Then, too, these stones combine well with brick, and many interesting and harmonious results have been contrived by the blending of the two materials. When used with wood, care must be taken that the wood chosen is solid and heavy enough to carry the theme. The combining of these two materials will be more effective if the cobblestones are introduced only in minor details, and are kept free from contact with objects that are light and flimsy in appearance.

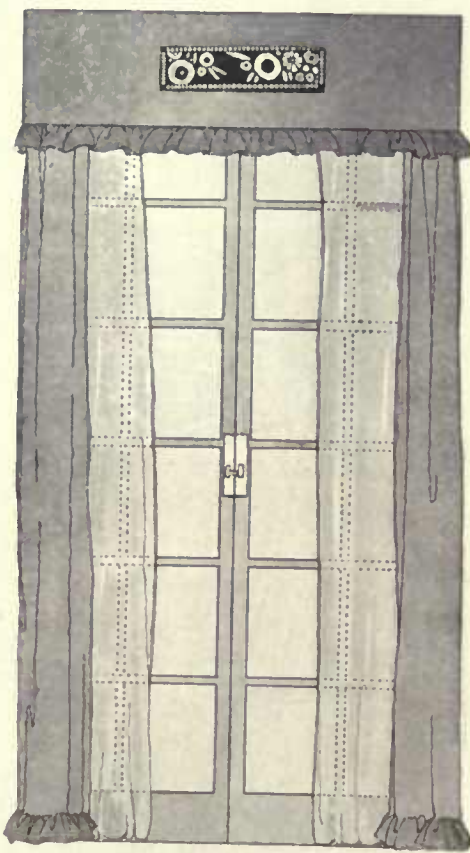
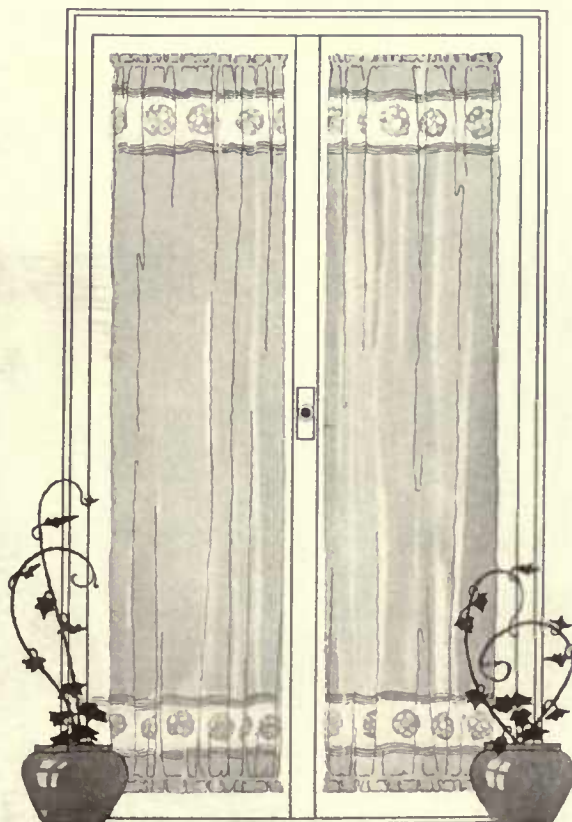
Environment counts a great deal in the success of cobblestone work. The most fitting location is that in which the stones are found most plentifully. City streets are hardly the proper place in which to display the cobble's artistic qualities to the best advantage, nor is level, velvety lawn framed in a setting of hedge. The seaside, with its rocky shore, affords the best environment, for here the surroundings are in entire harmony. Among the mountains, too, the cobblestone may well be used.

THE DRAPING OF THE FRENCH DOOR



Visualize this in a bedroom; a balcony outside. Treat the drapes in the same fashion as the windows, using a pleated valance to cover the top trim. If complete seclusion is desired, the curtains may be arranged to be drawn or a glass curtain of net or scrim may be attached to the doors

It is often desirable to show the door trim, especially in a living-room. In that case, shirred curtains attached top and bottom with headings on rods will prove the solution. If a more elaborate scheme is wished, there can be two sets of curtains to each door, one hung loose from the top, the other from the middle. Net, scrim, gauze and silk are the best fabrics

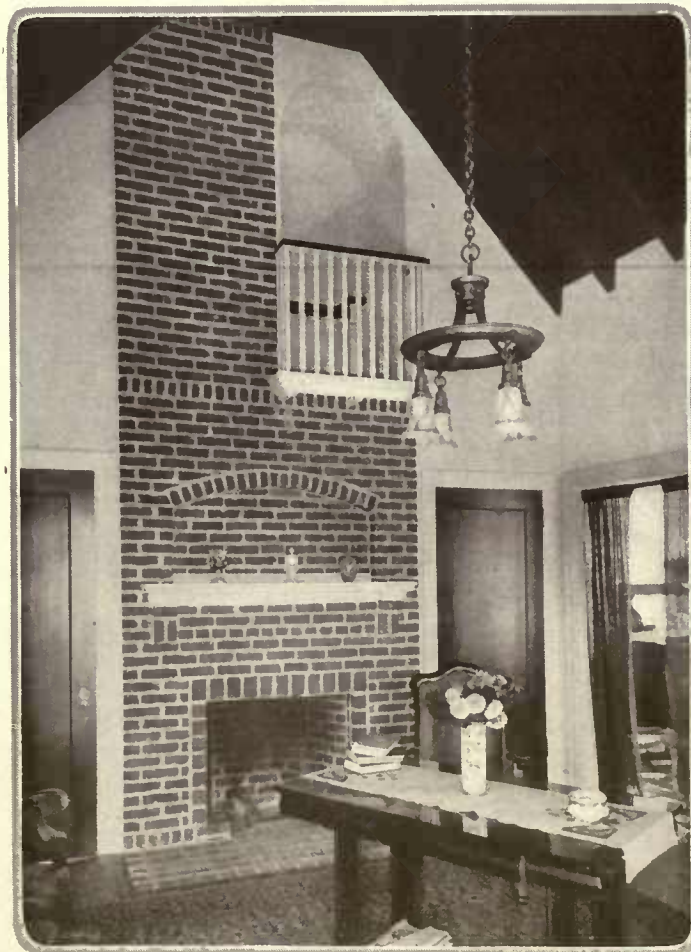
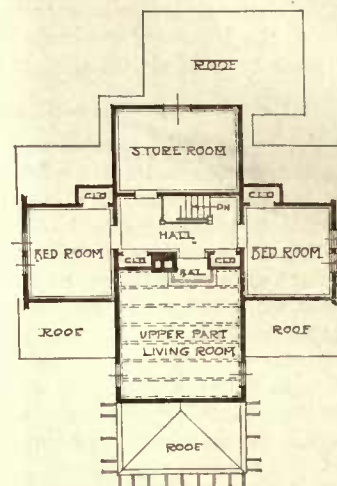
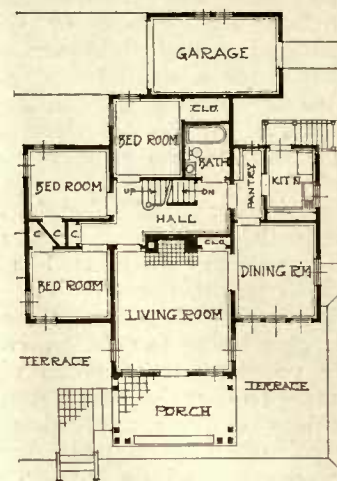
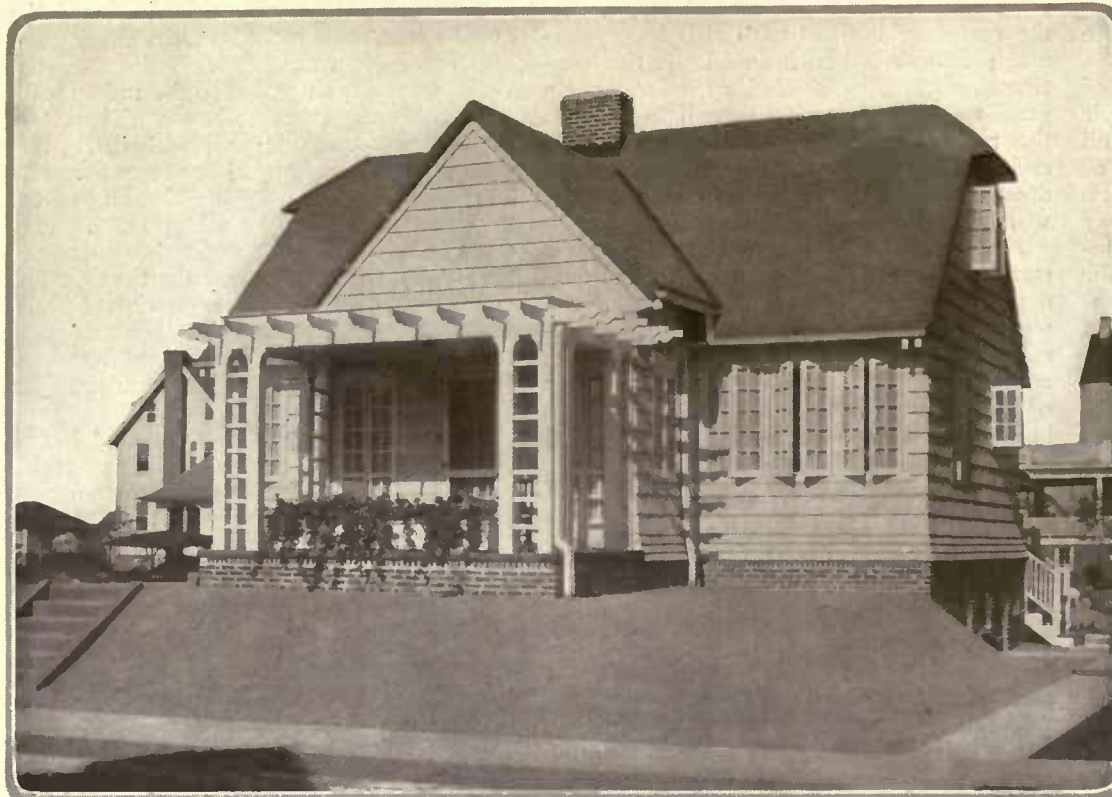


Among the many abominations is the French door with the transom. It can be filled in with a piece of plaster board and painted to simulate the trim or covered, as here, with a fitted valance. Glass curtains add privacy. They can be drawable or attached to the doors as in the sketch to the left

A SMALL HOUSE FOR COUNTRY OR SEASHORE

Unusual in Plan and Design and Moderate in Cost

FOLSOM & STANTON, *Architects*



In a day of small house mediocrity, this diminutive home lays just claim to interested attention. While red brick has been freely employed, the design is developed in white painted shingles. In architectural character, although American, the house shows the English cottage spirit.

The first floor plan shows a living-room built around a central chimney with dining-room to right and three bedrooms and bath. The inner halls lead to the balcony shown below. Thanks to liberal fenestration, the house is well lighted and ventilated upstairs and down.



The two-storied living-room is unusual—a successful combination of English and Colonial usages. The woodwork is white with mahogany trim and the ceiling dark, oak-stained timber. The chimney balcony is a new note.

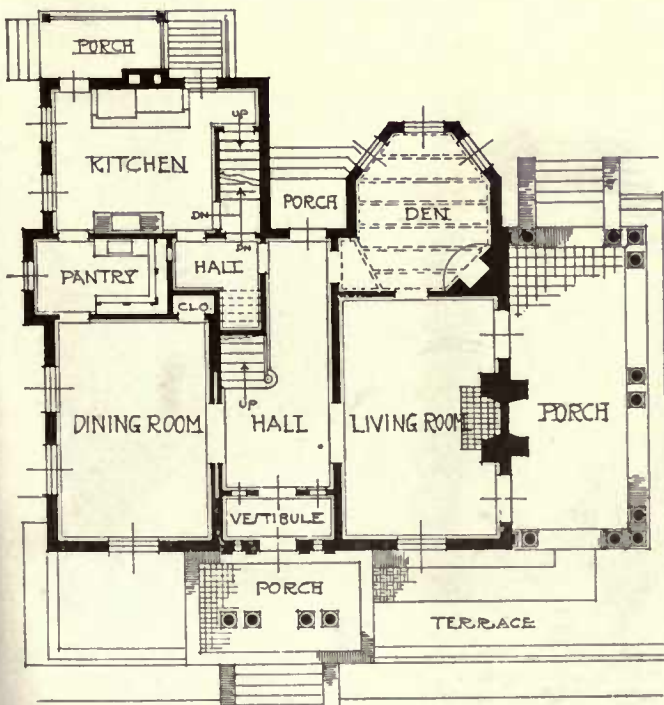
While separated from the house by a wall, the garage is an integral part of the scheme, another expression of the compactness of the plan. The casement windows add appreciably to the exterior. These and the eaves carry on the English cottage spirit, a scheme well adapted to an American setting.



The Colonial is one of the most adaptable of architectural styles. Its details lend themselves to interesting application, irrespective of what compositional form a building assumes. This is pleasantly illustrated in the above. The main facade of the house bespeaks a formality that is entirely fitting. The same becoming formality continues in the ordering of the three rooms that face the highway. Hollow tile, coated with white cement plaster, has been employed for the exterior wall construction. With decorative effect, spots of color have been introduced against the white background by tile that matches the warm red of the brick-paved terrace and porch. Ivory painted woodwork, dark green blinds and a green stained roof add their values to an ensemble of real attraction.

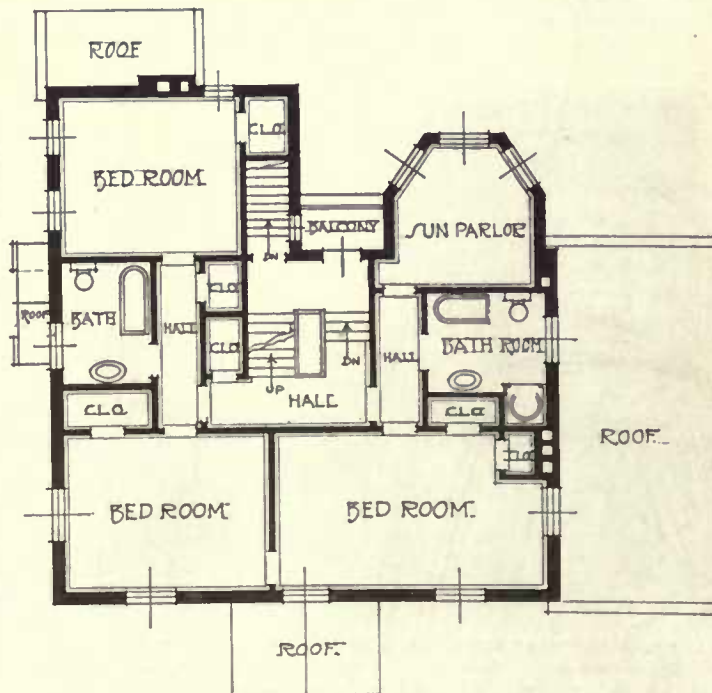
THE RESIDENCE OF M. J. COMERFORD, Esq. at RIDLEY PARK, PENNA.

HEACOCK & HOKANSON, Architects



The first floor is developed around a central, house-length hall, with dining-room and living-room on either side. The octagonal den adds interest.

The bedrooms have been arranged into convenient suites, with the hall space reduced to the necessary minimum. A plentitude of closet room is evident.



IN A SOUTHERN GARDEN

FREDERICK T. SAUSSY

NO, we Americans do not all insist upon immediate effects in our landscape planting. I am perfectly aware of the fact that this statement contradicts the criticisms of some rather well informed people; but where is the rule that has not its exception? Some of us cannot afford the expense incurred in attaining quick results by means of setting out trees which are already of good size; some of us are content merely to wait, anyhow, happy in watching our plantings grow from small, inexpensive beginnings to the fulfilment of the effects for which they were planned with so much care.

In arranging my shrubs and plants, of course I laid out my plans in advance and determined exactly what boundary lines should separate garden from service yard, and lawn from garden. At the same time I arranged my plans for those portions of the landscape which I wished screened.

For the side borders, Amoor river privet

hedges, connected by a brick wall running to the rear line, seemed the best, especially when their lines were enclosed in the rear by a red brick wall. While brick or stone is more expensive in the beginning, there is no upkeep cost. No painting, repairing or other work need be done upon it.

Six years ago, my plot of land was entirely bare of anything except weeds; today

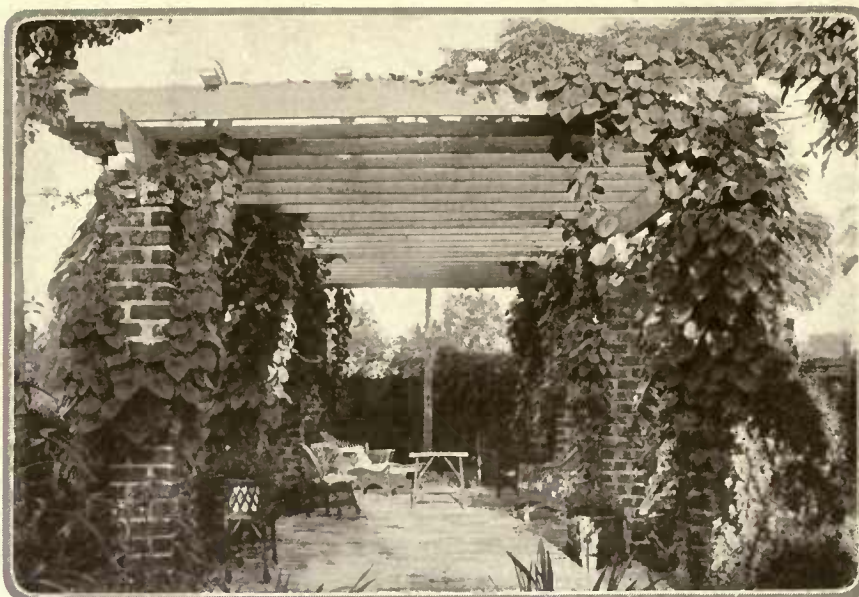
ing, for after the soil was excavated to a depth of about 2' and sifted and manured, the plants and vines grew rapidly and give every evidence of being permanent.

The corner of the lawn opposite the side porch was increased in apparent height by the use of oriental, occidental and fernlike arborvitæ, and along the foreground, to give contrast of foliage and brightness,

Where Small Beginnings Have Developed Into A Landscaping Success

the change is absolute. Most of the results were obtained in the past three years, especially those given by the vines along the back wall. These are planted about 4' apart. They consist of variegated star jasmine, *Bignonia crucigera*, and *Polygonum*—all evergreen except the last.

Along the line of the rear wall I laid out a bed 4' wide, along which were planted *Camellia japonica*, tea olives, *Abelia grandiflora*, Cape jasmine; and interspersed among these, white phlox and roses, deutzias and *Mahonia japonica*. The result has been most gratifying,



Cypress timbers secured to the brick pillars by iron rods insure the permanency of the pergola. Climbing vines soften what might otherwise be harsh lines and add to the pergola's charm as an outdoor living-room



Six years ago, the plot was bare of every growing thing except grass and weeds. From this unpromising prospect has been developed the place as it appears today



Considered without knowledge of the actual facts, the planting gives the appearance of real age. The effects shown here, however, are the result of about three years' work



Along the front of the premises is a pleasant vista of hackberry trees and Crape myrtle. The latter is to the South what lilacs are to the Northern States



Steel window boxes holding ferns and geraniums add the final touch to the house planting. In the right background Japanese bamboo forms a screen for the servants' quarters

Abelia grandiflora and white phlox. The most beautiful of the dwarf shrubs are the junipers, including the nana, procumbent Chinese, and Savin varieties, and a bed of these was laid off to the side of the porch fronting the lawn, where they have given excellent results in the loamy, well-drained soil with its admixture of peat. On either corner of the terraced portion of the front lawn, these junipers were also used to good effect. Along the front, connecting the side privet hedges, I planted *Abelia grandiflora* a year ago.

The side lawn is separated from the rear garden by a privet hedge, along the street side of which is a combination of *Philadelphus grandiflora*, deutzias and forsythias, bordered by *Abelia grandiflora*. Thus privacy is assured to the rear garden. A most satisfactory shrub is the variegated pittosporum, which stands in the center of the front terrace, where its beautiful foliage is always a joy to those who take an interest in Nature's beauties.

THE PERGOLA AND HOUSE TREATMENT

The pergola occupies the space to the rear of the front lawn, and being screened from the street furnishes an ideal outdoor living-room. The vines climbing over it

are *Vitis Henryana*, Lady Banksia roses, and wistaria, all of which have been planted for later results. For temporary purposes, however, I used morning-glory. Brick pillars and cypress beams insure the permanency of the pergola. Its construction is strong, too, for the beams are tied to the pillars by 1" iron rods, 5' long, bolted down to the pillars and painted white.

My *Cedrus deodara* has attained a height of 15' in three years. It was planted in well drained, loamy soil, without enrichment or fertilization, and seems to have found there a most suitable and permanent home where it fits perfectly.

The Japanese bamboo, on the side of the house opposite the lawn, was used for a quick and permanent screen for the servants' quarters in the rear. It has grown very rapidly, but requires about two years for its root system to develop; and after that time it is necessary to control it. It is not advisable to plant this bamboo near any other plants or shrubs, for it has a voracious appetite for moisture and plant food, and nothing will thrive near it. It is evergreen and a graceful addition to any plan of landscape work.

The final touch to the house is given by the window boxes of steel, placed about

the front windows. Their ferns and geraniums always attract the eye, and they can be watered from the bottom where there is space for the roots to gain the necessary air as well as water.

WAYS AND MEANS

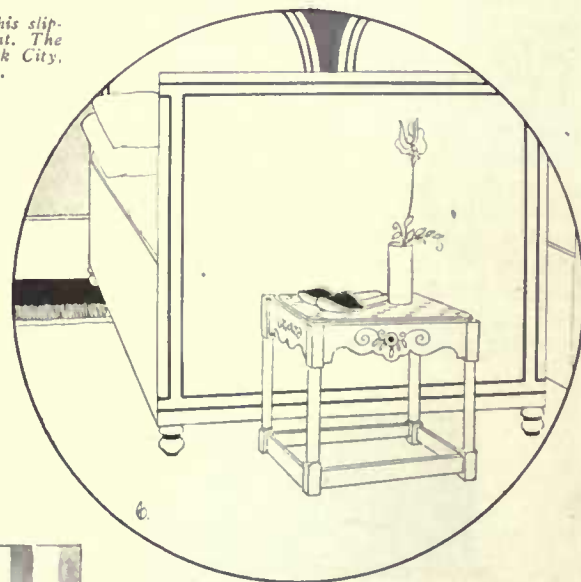
In six years at the utmost, all of these results have been obtained, without large expense or great amount of labor. The various nurseries are always pleased to furnish their catalogs and render assistance in the way of suggestions, sometimes even furnishing designs from their landscape departments. It is, of course, of the greatest importance that the soil be good. Few plants will thrive without proper nourishment; but with proper care and attention, sufficient water in the dry spells, occasional spraying when attacked by insect pests, and a little patience, satisfactory results can be obtained that will be lasting in their effect.

There are few plots of ground that cannot be beautified and improved regardless of their present development. Procrastination deprives many of us of the results, for it is only at certain seasons that transplanting may be safely accomplished, and to delay a few months means an enforced postponement for an entire year.

A COMPLEMENT OF BOUDOIR COMFORT—THE SLIPPER CHAIR



Like the good goods that come in small packages, this slipper chair. It is comfortable, compact and convenient. The Shopping Service, 445 Fourth Avenue, New York City, will purchase it for you, or name the shop.



Visualize a quaint Colonial four poster with spotless white valances and cover and then beside it see a little Windsor slipper chair. A mite of a thing in mahogany, 28½" high and only 18" from the floor to the seat. Here comfort and convenience are pressed into a smart small parcel that harmonizes in line and color with the most Colonial of Colonial bedrooms and yet is up-to-date enough to go perfectly in the most modern. \$6.50

In the center is a slipper stool that would go in almost any boudoir. It is of sturdy wicker painted green, blue and brown with ornaments and two tassels at the side. The tassels, of gold with beads of green, silver and red, give the stool an Oriental air that is not displeasing in these days of a Yellow Peril in fashions. 13" high and 12" x 10½" around. \$7.75



But what is a slipper chair? A low chair to sit on while you slip off your heavy street boots and slip on slippers. Before we slip any further, we will slip you the information that this slipper settle is of plain wood with a woven seat, that it can be painted to suit the color scheme of the room and that it stands 16" high and is 14" x 18" around. In solid color or plain, \$15. Decorated it is \$16 and \$17

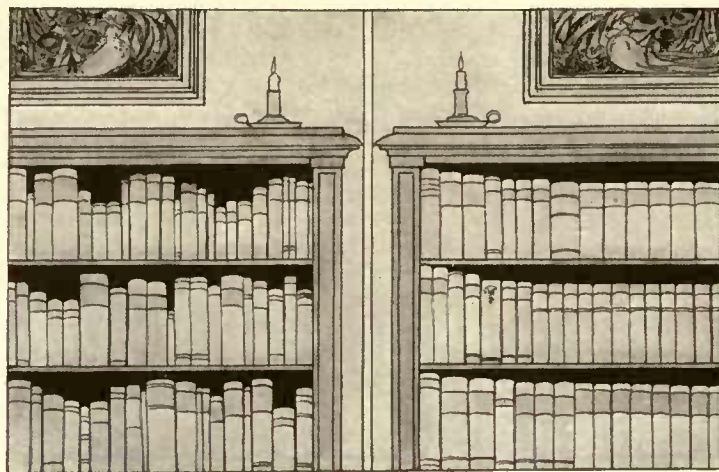
Then there is the slat back slipper chair with woven rush seat that comes in mahogany. The seat stands 14" high, 18" wide and 15" deep. It costs, if we must descend to such mundane matters as dollars and cents, exactly \$10.50. The figure is low considering how she will bless you at nights when she comes home tired and what bliss it will give on a rainy day when she wants to stay in her room and sew

CONVENIENCES FOR THE HOUSE

RESTFULNESS IN BOOKS

ORDER is harmony's first law. The room that is restful is a room in which there is harmony of color and line. Hence definite color schemes. Hence furniture that bears a relation to its background. After these—order. For a room may have an excellent color scheme and well chosen furniture and yet defeat its own purpose by lacking order in some of its arrangement.

One of the worst offenders against this basic principle of restfulness is the average home library. Books are shelved without regard to subject, size, or type of binding. The first causes endless bother when one wishes to find a



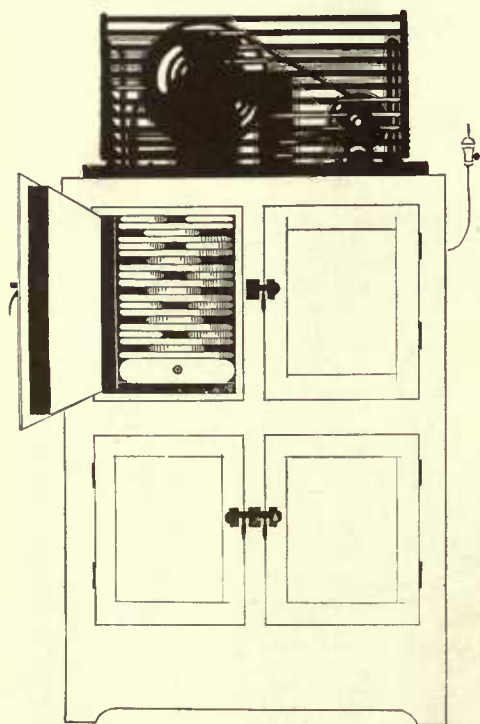
Contrast the order and disorder of these bookcases, and the secret of restfulness in books is plain

book. The other two are purely decorative offenses.

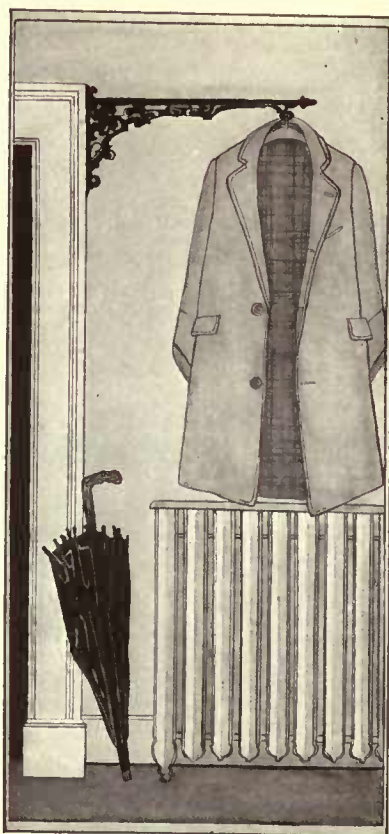
After the volumes have been grouped into subjects, arrange them on the shelves so that the highest books will be at the ends of the shelves and the smallest in the middle. The result is a sweeping, restful curve. Compare the two bookcases illustrated, and the point is obvious. In addition, if it is possible, keep books of one color of binding in a block. These things can be done without affront to the literary dignity of the books. In fact, no arrangement which makes the library more pleasant to work and read in is ever an offense to the books or the bookish. Try the orderly disposition of the shelves and see for yourself.

REFRIGERATING AT HOME

THE idea of turning on the electric light switch and producing perfectly good ice cubes is rather fantastic. So is the idea of keeping the ice box chilled by such a simple device. Yet that has been accomplished in a new refrigerating machine now perfected for the home. The machinery rests on top of the refrigerator and the pipe coil fills one half of what is usually the ice chamber—requiring a hole to be cut in top of the box, 13" x 13". The machinery runs silently, and the hotter the day or the warmer the room, the more ice and chill it can create. A one unit machine sells for \$275. The capacity of actual ice cubes in twenty-four hours is 32, an adequate amount for the average family even in the hottest weather. Apart from the bother with an ice-man, one can be sure of having pure ice made from pure water.



Your own little refrigerating plant is now available. It sounds the knell for the ice-man



Did you ever try to hang a wet coat on a radiator? The crane is the solution

HANGING OF THE CRANE

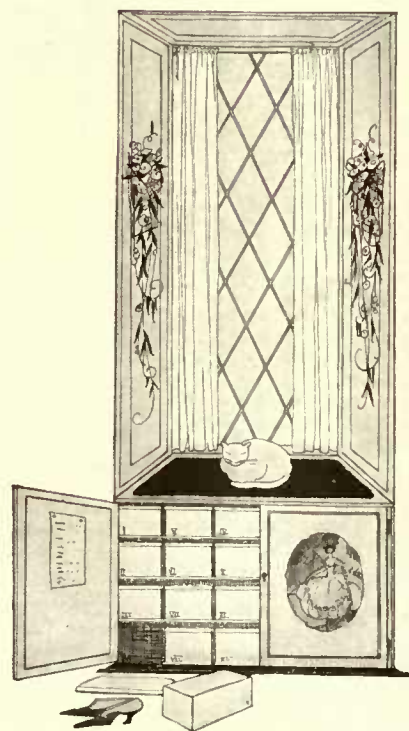
THIS gigantic idea began backward. First we tried to hang a wet raincoat on a radiator, and a second later found it in a heap on the floor, gathering up odd bits of dust. Then it occurred to us to hang up a crane over the radiator and hang the coat on the crane. Longfellow gave us the title; we furnished the idea. It is designed for a back hall where it will be inconspicuous. The crane itself can be plain—hammered out by the local blacksmith—or as elaborate as one pleases. Its price will range from a few dollars to several according to the design and the amount of work that goes into it. The main thing is that it be substantial in itself as well as in its attachment to the door frame.

A BOOT CABINET

MAKE the odd corners in your house earn their keep.

This is the main solution of the closet proposition. If the house is building, insist on having plenty of closet room provided. If the house is already built, consider its odd corners and see what can be made of them.

Below, for example, is a deep window of the type found in many houses. After the sill is broadened into a seat, the space below is usually left full of emptiness. If it happens to be in a bedroom, this space can be turned to good account by building in shelves for a boot cabinet. Doors will conceal its strictly utilitarian purpose. And you and your maid servant and your man servant and the stranger within your gates will all bless us for the idea. For your shoes will have a place and you can keep them in it—when your feet are not filling that capacity.



Utilize the space beneath the deep window shelf in the bedroom for a boot cabinet

February

THE GARDENER'S KALENDAR

Second Month



Heavy snow should be knocked off the evergreens before they break

Propagating time for the bedding plants is at hand



As the days lengthen you must spray more often for red spider and greenfly



Spray now for San José scale on fruit trees, lilacs, Japanese quince, etc.



Move the seedlings into boxes as soon as they make their third leaves



SUNDAY

*I dream'd that, as I wander'd by the way,
Bare Winter suddenly was changed to Spring;
And gentle odours led my steps astray,
Mix'd with a sound of waters murmuring
Along a shelving bank of turf, which lay
Under a copse, and hardly dared to fling
Its green arms round the bosom of the stream,
But kiss'd it and then fled, as thou mightest in dream.*
—SHELLEY.

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations.

1. Sun rises, 7:15; sun sets, 5:13.
If you have not ordered your seeds, they should be attended to at once. Early orders mean better attention and fewer substitutions.

2. If you have a greenhouse you can get your garden off to a flying start. Seeds of various flowers and vegetables can be sown now and grown along slowly.

3. Have everything in readiness before starting to sow; sand, leaf mold, cinders or crocks for drainage, labels, seed pans, flats, sifted soil, tamp and moss are the main requirements.

4. Place plenty of drainage in seed pans when sowing, and cover this with moss or fibre. Next add rough soil and then sifted soil; firm well and sow thinly or in shallow drills.

5. Thomas Carlyle died, 1881.
What about a hot-bed? A few sash is all you need buy; the bottom or framework you can easily make yourself if you wish.

6. When preparing a hot-bed, dig out the earth for 2' or 3' and fill with live manure; cover this with about 1' of soil and sow the seed directly on top when the temperature moderates.

7. Charles Dickens born, 1812.
If any small bush plants such as chrysanthemums are wanted to use for house decoration, the cuttings should be struck now.

8. If you haven't already overhauled the palms, ferns and other decorative plants, they should be attended to at once. Repot those that require it, and clean off all scale.

9. Have you thought of any pea brush or bean poles for next summer? The pea brush can be found almost anywhere, even though cedar poles for the beans may be scarce.

10. Why not decide on some form of irrigation for your garden? By taking this matter up now you will have plenty of time to study methods and avoid errors in calculation.

11. Thomas A. Edison born, 1847.
Better order the manure for your garden and have it carted there while the roads are still frozen. Do not figure too closely on quantity.

12. Abraham Lincoln born, 1809.
Have you ordered what trees and shrubs you are going to plant this spring? The nurseryman will hold your order till you want them.

13. If you have the space you owe it to yourself to plant a few small fruit trees, and don't forget the cane fruits like raspberries, blackberries, currants, gooseberries, etc.

14. Saint Valentine's.
Sow indoors seeds of greenhouse plants such as primula, cyclamen, gloxinia, begonia, etc. These are carried along in pots and placed in cold-frames for the summer.

15. Battleship Maine destroyed, 1898.
On fine days from now on you can start pruning. Fruit trees should be gone over first, as they are very hardy.

16. Don't prune at this season of the year any of the early flowering shrubs such as spirea, lilac, etc. These should be pruned only immediately after flowering is over.

17. If you have heated frames or hot-beds you can sow early vegetables such as cabbage, cauliflower, lettuce, etc. Have room to transplant the seedlings 2" apart.

18. Tender plants that are fleshly rooted, such as incarvilleas, should be looked over to see that the mulch is not matted down. This season of the year is hard on them.

19. Have you all the carnation cuttings you will want for next year? Put in plenty of them. Keep carnations disbudded and the roses staked and free from mildew.

20. Panama Exposition opened, 1915.
Cups that have been growing all winter in the greenhouse need plenty of feed. Use liquid manures and concentrated plant food scratched into the soil.

21. Early flowering shrubs, if cut and placed in a warm window in jars of water, will open in ten days or two weeks. Forcing in a greenhouse is quicker.

22. George Washington born, 1732.
What about changes in the perennial border? Make arrangements to lift and divide the old clumps that are not doing well; this will improve them.

23. Italy annexed Tripoli, 1912.
Better have a close look over all trees and shrubs that are subject to scale, and make arrangements to spray them with one of the oil preparations.

24. Canna roots can now be brought out of storage and placed in the greenhouse to start some growth. When the eyes show plainly, divide the roots and pot up.

25. Thomas Moore died, 1852.
Cuttings of spring bedding plants such as coleus, alternanthera, etc., should be started now. These plants are too frequently left until the last minute.

26. Early vegetables should be sown now in the greenhouse, such as cauliflower, cabbage, celery, lettuce, etc. Flower seedlings such as asters and salvia are also timely.

27. If you want extra fine sweet peas this summer sow the seeds in pots now and carry them along in a cold-frame or cool greenhouse until it is time to set them out.

28. Sun rises, 6:40; sun sets, 5:48.
Bay trees, hydrangeas and other plants in tubs should be overhauled. Those that need it should be retubbed and others top dressed with rich mixture.

When you plan the crop rotation remember that a short rotation helps to control daisies and other weeds.

Alfalfa produces more hay and, under conditions favorable to its growth, favors a larger amount of organic matter in the soil than any other New York forage crop.

Each fly that finds a refuge indoors this winter may have about two billion descendants next year.

The loss of humus is usually the most potent factor in the so-called exhaustion of soils.

Improving the wood-lot is a winter occupation that pays dividends.

On fine days pruning can be done, thus relieving the rush later on

Requisites for seed pans: soil, drainage material, pans, sifter, glass for tamping



If you have a heated frame, put the bulbs in it before moving to the greenhouse

Seed pans set in a sunny window make for early garden results



SEEN IN THE SHOPS

Being mainly glimpses of fashionable faience which the HOUSE & GARDEN Shopping Service will gladly purchase for you. Or the names of the shops will be supplied by the HOUSE & GARDEN Information Service, 445 Fourth Avenue, New York City.



This black Della Robbia compote with decorations of fruit and grotesques seems a far cry from the soft blue Madonnas which have made this pottery familiar to most of us. With white ground as well. 12½" high. \$15



Below is a charming latticed fruitery with colored decorations, if one may so term the pair of engaging parrots, almost the reason-for-being of the bowl itself. 8½" diameter. \$15



Nationality, Italian; family, pottery; profession, a water-carrier. Withal a most attractive bit for shelf or table. In green, blue or cream decorated in these colors. 13½" high. \$3.50

To mention one of many possible utilities, this ivory white Wedgwood fruit bowl and plate makes a very decorative centerpiece for the dining-room table. 10" in diameter. \$6



There are compotes and compotes. Above is a slender white one of Cantigalli pottery, with slender white candlesticks to match. The compote is 17½" high, and costs \$20. Candlesticks, 13" high; \$12.50 a pair



This timely illustration of the compote's first commandment, "Be fruitful and multiply" is of Della Robbia pottery. The large size is 7" in diameter and 4½" high; \$3.50. The small size, which is 4" in diameter and 2¾" high, comes for \$1.50



They are called covered bowls, these precise little turchens of Italian pottery, but they are far from the classic bowls of porridge and bread-and-milk memory. Green, blue or cream color, large size, 9" diameter, \$5; small, 5" diameter, with plate, \$2



Made for ornament as well as illumination, this painted wooden lamp with parchment shade is green and bright rose. Shade, 22" diam.; lamp, 26" high. Complete, \$32

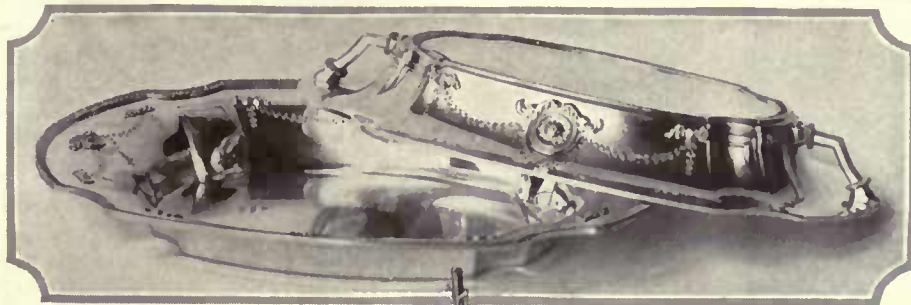


A circle with silvery aluminum finish frames the mirror shown above. 18" in diameter. \$12

Below is a Sheffield entrée dish, with an Adam design. 12" by 8" and costs \$20



A bit of white Gustafsberg pottery from Sweden takes the form of a beautifully shaped jardiniere. In diameter it is 5" and in height, 4 3/4". It is priced at \$1.50



A shallow generous compote of Deruta ware, in cream color, with colored floral decorations. The bowl measures 17" by 12", and 7 1/2" high. \$10



Too fair and white for common uses of penmanship, this Gustafsberg pottery inkstand of delicate design. 7 1/2" square, 6 1/2" high. \$10

The furniture to the right exists only to exhibit the fine embroidery and fillet which compose centerpiece, pillows, and chair-back tidy. The last-named is 16" by 12"; \$8. The oblong pillow-cover is of embroidered linen with a fillet medallion; 21" by 11", \$20. The small pillow-cover is 14" by 11", \$9. The centerpiece is embroidered, with inserts and edging of fillet; 22" in diameter, \$12



The beaded and tasseled objet d'art in the exact center of the page is bright with green, rose, blue and yellow, and does active duty as a hearth broom. 30" long. \$7.50



Broken crocks, oyster shells, or other coarse, non-absorbent materials are placed in the bottom of the flat for drainage



The next step is to add sphagnum moss or, in cases where this material cannot be obtained, straw may be used as a substitute



When the soil has been put in on top of the drainage material, pack it down with the fingers so as to get a firm foundation



Then take a bit of board with a handle nailed to it and level off the entire surface, packing it firm but not really hard

THE AWAKENING OF THE SEED

D. R. EDSON

This is the second of a series of articles by Mr. Edson on the really elemental points in successful gardening—the facts and operations which, while they may be as A B C to the experienced, are an unopened book to the beginner. With the present tremendous increase in the numbers of those who grow things for pleasure, every season sees a new company of novices who "want to know how." For them this series has been written so as to give, progressively from its simplest beginning, the whole story of the gardening game. The first article, last month, told "How Plants Grow."—Editor

Into a cavern under the ground,
I followed the Master of Magic Art.
I watched him work with a skill profound;
I spied on his secrets, and pried apart
The locks on his treasures; I hid and heard
His muttered symbols and cryptic chant;
I noted each move and put down each word—
But I can't tell yet how he makes a plant!
F. F. R.

floating on the wonderful little raft which nature provides for seeds of this kind, near the shore of a lake far north of its usual habitat. Through what freak of Nature it got there, only that freaky Old Dame herself is aware! It is about the shape and the size of a small marble. I have kept it as a curiosity for some years. It has acquired a metallic polish and is as hard as a piece of steel. A sharp knife blade forcibly applied will make no impression upon it. There are many other seeds just as hard, although in shape they vary greatly. The next time you eat a date take out your pen-knife and try to cut the seed in two—and yet the inconspicuous seeds of a fig you swallow by the hundred with impunity! The seeds of an ordinary garden canna, and many sweet peas, are so hard one can with difficulty make any impression on them with a file.

And yet Nature takes these flint-surfaced and lifeless objects, applies the magic touch—and presto! within a few short weeks from the sweet pea seed weighing but a very small fraction of an ounce, or from the canna seed, not much larger, she has produced a vine some score of feet in



If the seeds are small, you can sow them directly from the envelope in which they came, if you scatter them evenly

IN all this world of mystery, where nothing is commonplace except the things which are so unfathomably mysterious that we give up thinking about them, there is no mystery more fascinating and elusive than the reincarnation of plant life from the microscopic winding sheet of a seed.

All reproduction is mysterious enough, but usually the thread of Life can be followed uninterrupted from one generation to the next, even if it continues to baffle explanation. But with a seed it is different. What to all appearances is more dead, or rather more absolutely lifeless, than most seeds? On my desk as I write, there is the seed of a Nelumbium, found with its companions

length with hundreds of leaves and delicately fragrant flowers, or a tropical plant the height of a man and so firmly established in the soil that you will want a spading fork to take it up in the fall.

You know that all seeds, in the natural course of events, will grow—under certain conditions. The very first duty of every gardener is to learn more about what these conditions are, and how they affect seed germination and plant growth. No one may know just why this change in environment will produce this wonderful effect upon the unpromising containers of the germs of plant life, but we do know to a large extent how they

(Continued on page 86)

WEATHERPROOF WALLS FOR THE TIMBER HOUSE

Types of Sheathing, Paper and Siding that Withstand the Weather and Make for Variety of Appearance

ERNEST IRVING FREESE

CLOTHING the structural framework of the outer walls of a timber house involves three distinct and separate operations:

First, the bare timber skeleton of the exterior walls is entirely covered, outside, with boards nailed securely to the framework. These boards are known collectively as sheathing.

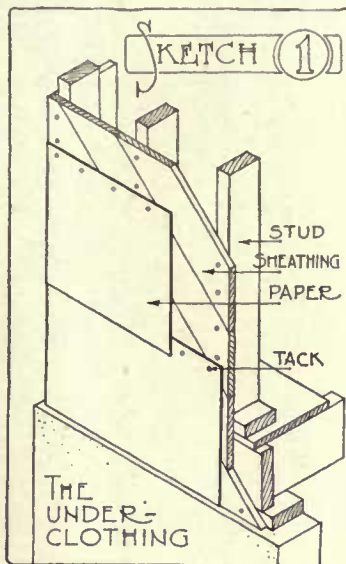
Second, heavy waterproof building paper is laid over the entire sheathed area as an insulation.

Third, the "weather-facing" or "siding" is applied. This siding is the outermost garment of the wall, and is therefore exposed to view. It may be of wood, masonry, stucco, or possibly a combination of any two or all three of these materials.

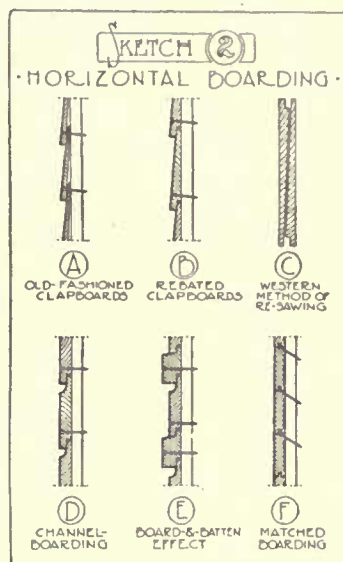
The paper membrane, sandwiched between the sheathing and the siding, is a highly essential part of the wall construction. Especially is this so as regards the weather excluding and non-conductive properties of the wall. The paper effectively stops air currents, prevents moisture from penetrating the wall, and, if it is of a non-combustible material such as asbestos felt, the qualities of fireproofness and ratproofness are added. Rosin sized building paper should never be used, for it is neither waterproof nor an efficient insulator. There are a number of excellent waterproof papers available for use, as well as the asbestos felt already mentioned.

THE PAPER AND SHEATHING

Requisite qualities in building paper are toughness, imperviousness to air and water, cleanliness in handling, and lack of objectionable odor. The cost of the best is a mere nothing in comparison with the many benefits derived from its use. For upon this thin film of paper, midway between sheathing and siding, depends, to an unguessed



The under coat of sheathing and paper should in itself make a weatherproof wall



Six types of horizontal outer boarding which offer varied effects. "A" is now obsolete

at the sill of the building and working upward toward the rafter plate. Only the upper edge of each sheet should be secured to the sheathing. Each succeeding sheet should have an ample lap—say 3"—over the sheet below. Thus, the lower edge of each sheet, in turn, covers the tacks that hold the preceding sheet in place. Particular vigilance should be exercised to see that the paper is fitted snugly and neatly around all openings for doors and windows. Every inch of sheathing should be covered, and not one tack should be visible, except where the paper is turned inward and secured against the flat faces of the timbers that frame the openings for the doors and windows of the house.

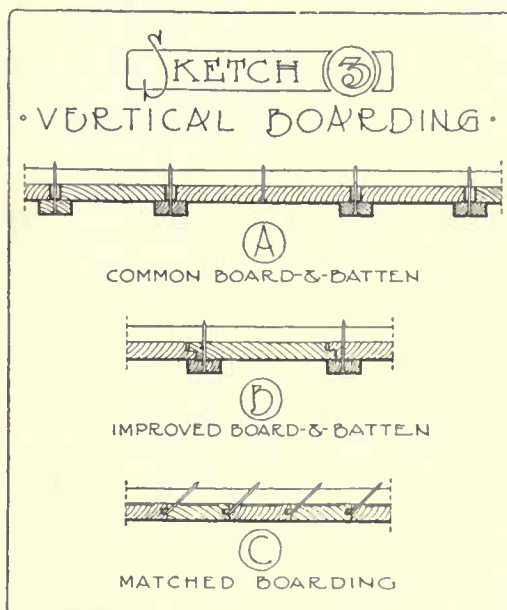
HORIZONTAL BOARDING FOR THE OUTER SURFACE

Wooden siding may be conveniently divided into three natural groups, comprising horizontal boarding, vertical boarding, and shingles. Of the various forms, those applied horizontally are by far the most numerous. The well-known clapboard was originally a product peculiar to the New England States, and may be taken as a type of horizontal siding. It was the chief

covering material for the old-fashioned frame houses of Colonial days.

The cross-sectional view of clapboards, at "A" in Sketch 2, shows that each individual board must necessarily be held in place by two widely separated rows of nails; one row near the attenuated upper edge of the board, and another row close to the thicker and lower edge. Neither edge is free to move. Therefore, the natural tendency of the board to shrink or swell is interfered with. For this reason the tendency to shrink often causes the board to split apart,

(Continued on page 72)



The requirements for vertical siding are different from those for horizontal work. All these types are good

extent the well-being of the house and the comfort and health of its inhabitants.

The paper should invariably be applied on a solid backing in order that it may fulfil its manifold purpose and be preserved against displacement and destruction. Here, then, is the main reason for the first mentioned operation: the wooden sheathing affords a suitable foundation upon which to lay the weather excluding and non-conductive membrane of building paper or asbestos felt. The sheathing also performs a secondary service by stiffening the framework of the walls—especially if it be laid diagonally from sill to rafter plate and securely nailed to all members of the timber skeleton. This sheathing need not be of expensive lumber, but it must be sound and reasonably dry, and mill planed to a uniform thickness. The boards should not exceed 6" in width, nor should they be less than 3/8" thick. It is well to lay the boards apart, one from the other, a distance equal to the thickness of the carpenter's two-foot rule.

Soon after the sheathing of the framework is in place, the paper should be applied. It should be laid in successive horizontal bands, beginning



The plain surfaced white plaster house lacks the variety of clapboard siding. It depends for optical relief upon its shingles and shadows



Here is seen to the full the decorative value of exterior wood in breaking up what would otherwise be a somewhat monotonous surface

OLD SCENIC PAPERS IN NEW ROOMS

A Chat About A Revival and Its Reason

DAVID SCOTT

IT gives one a feeling of distinction to recall the fact that scenic papers, now coming again into vogue, are lineal descendants of the pictures of the hunt and battle our aboriginal ancestors scratched on the walls of their caves. Of course, those original forebears had many descendants. The artist claims to be from that same genealogical tree, and the mural decorator. But their little sister is not to be denied. Wall paper, especially of the scenic variety, has a fairly respectable heritage and its return to favor in this day is only an indication of the intrinsic merit and artistry of the old designs.

Wall paper has as many claimants for its birth place as Homer has cities. China and Japan both put forward plausible claims. Holland says she first introduced the idea of a papered wall to the rest of the world, having brought block printed sheets of paper to England and France.

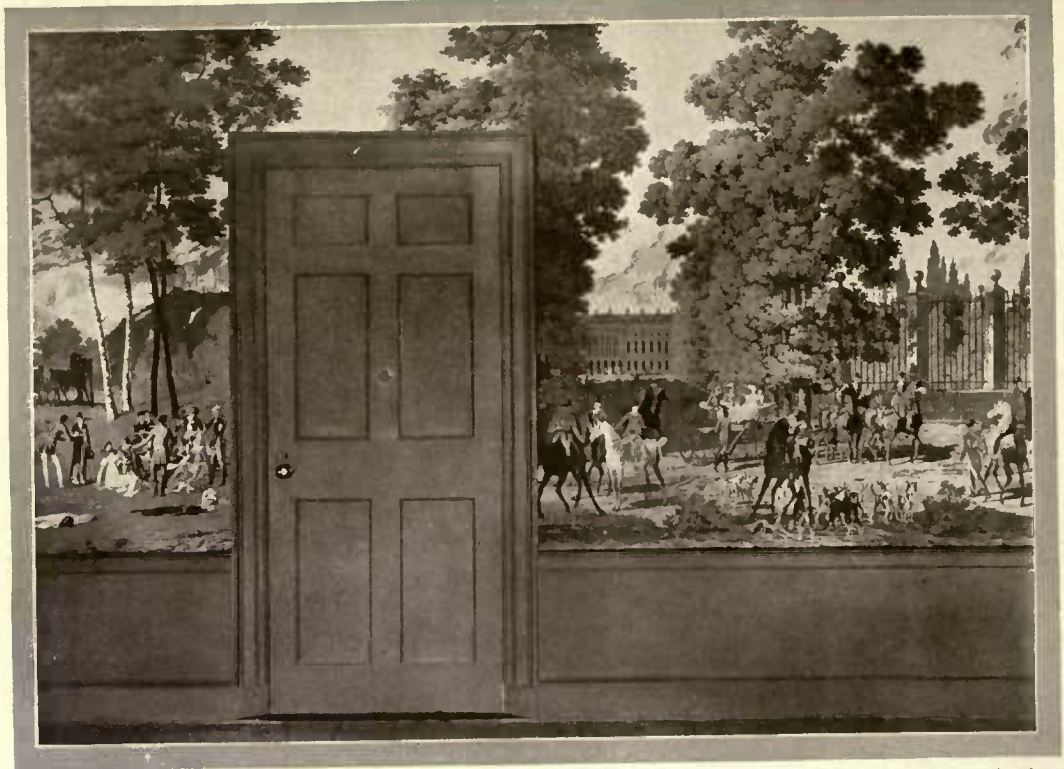
EARLY PICTORIAL PAPERS

The pictorial paper began to find favor in Europe in the 18th Century. In 1744 Jackson of Battersea published a book of designs for paper showing Italian views reproduced after this mode. But previous to this time, in 1735, wall papers were first brought to this country.

As the price of these early scenic papers made them a great luxury, they were reserved for the best rooms of the house—the drawing-room or parlor. In fact, so highly were they prized that it was not unusual for a bridegroom to include among his presents to his bride, a set of papers to be hung in their new home. Often when a house was being planned, designs were drawn up for special papers, and these were made in England expressly for that house.

Visitors to Salem, Marblehead and Newburyport will recall the pictorial papers in the Andrew Safford house, the Knapp house, the Lee Mansion, the Whipple residence and others. The best examples date from about twenty-five years prior to the Revolution and fifty years afterward. From that time on they fell into disfavor as did many meritorious customs, when the decorative and

"Scenes on the Bosphorus" was printed over a hundred years ago by an unknown firm. This example hangs in the Lee house in Marblehead



Photographs by Frank Cousins

"The Hunt" was printed by Réveillon of Paris in the latter part of the 18th Century. The glimpse here is hung in the Andrew Safford house in Salem, Massachusetts



architectural dark days of the past century came.

The last few years have witnessed a revival of the use of these scenic papers. Quite apart from the matter of their being a fashion, we can find a distinct reason for this return. As in any phase of life, a revival usually has more *raison d'être* than the transient dictates of whim and fad. The life of the time and the styles of decoration constitute a philosophy that must not be overlooked in considering the cause.

The first reason for the revival is the demand for suitable backgrounds for Colonial rooms.

The past twenty years have seen a decided *flair* for Colonial rooms in certain parts of the country. In but few instances was the decoration sincere. It was a jumble. We had furniture of Colonial lines against a background of Japanese grass cloth. Fortunately the vogue for grass cloth has waned. We then fell into the way of Colonial stripe paper, and now in rooms of pretensions we are using reproductions of the old scenic papers with excellent effect.

BACKGROUNDS AND DECORATION

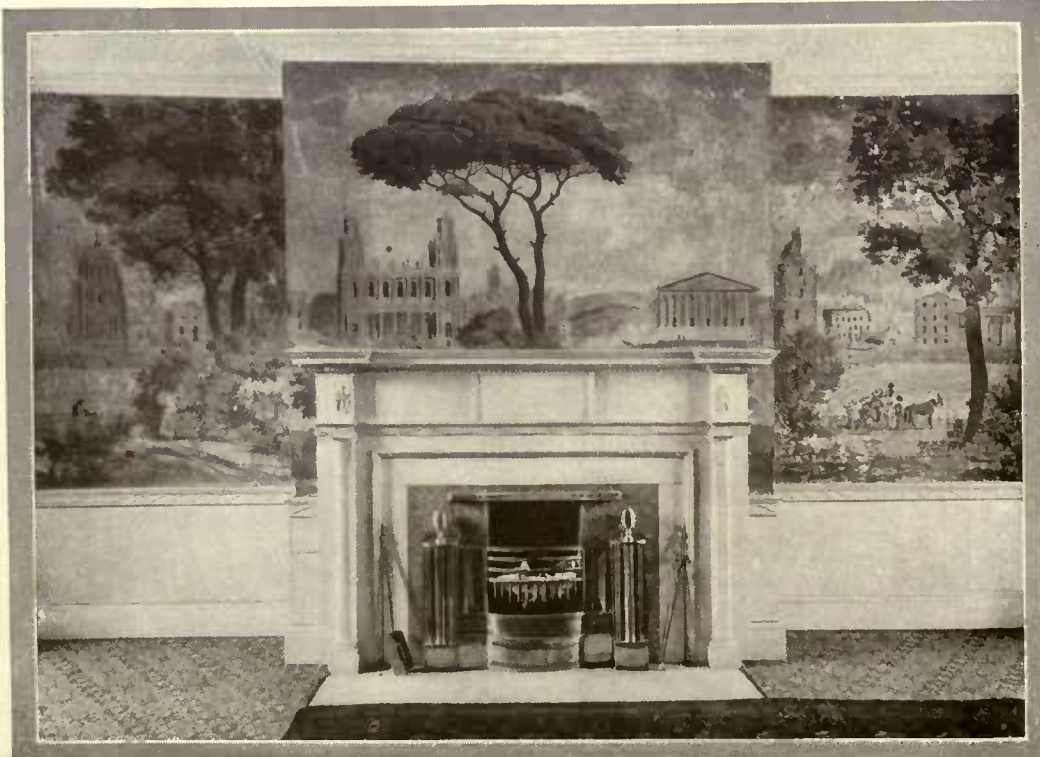
A suitable background is as requisite for a Colonial room as it is for a Jacobean or Louis XVI room. A jumble of things that pleases may prove satisfactory for a time, but being insincere it will eventually be disregarded. The scenic paper is a sincere background for certain types of Colonial rooms, but not all. As in the beginning, so now—the formal rooms and the rooms not constantly used are the ones in which scenic papers should preferably be hung.

And at this juncture we reach the philosophy of our present life and of decoration which has been active in the revival, and constitutes the second reason for the return of scenic papers.

Walls are backgrounds against which we furnish, homes are backgrounds against which we live. The kind of room and the kind of life both decide the furnishing of the room. Pictorial paper forms an active background, and it requires little activity before it. It is not a restful paper, hence there must be restfulness in front of it to act as foil. We could not live day in and day out with a pictorial paper because there is so much bustle and activity in our lives day in and day out. So, then, active papers such as these should be used only in those rooms that we live in occasionally or only a part of the day. Moreover, when a scenic paper is used, the paper itself is

(Continued on page 64)

In the Cook-Oliver house in Salem is a French scenic paper showing the Madeleine and St. Sulpice. The manufacturer is unknown





The above illustrates a reproduction of an Antique Iran Rug of the Safavid Dynasty (XVI Century) made upon our own looms in the East; size 20 ft. 5 in x 14 ft. 10 in.

The Hidden Story in a Rug

FREE from the orthodox Islamic restraint in respect to the depiction of birds, beasts or human forms, the Shiite artists wove into their rugs symbols expressing something of the thought and philosophy of their era.

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Our reproductions follow faithfully the best masterpieces of the early Eastern weavers and cost no more than many of the ordinary market rugs of trade.

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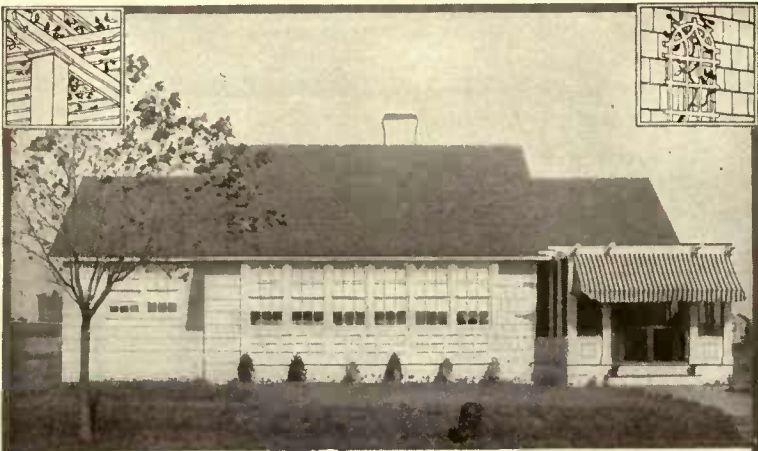
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We also build the so-called "knock down" or "portable" houses. Some of them are shown in our catalogue.

LOUIS BOSSERT & SONS, INC.
1306 Grand Street, Brooklyn, N. Y.



New Flowers You Should Know

(Continued from page 35)

the name of Lady Lenox. The flowers are truly gigantic in size, more substantial than the older types, with the petals overlapping. It is particularly fine for cutting, as the flowers are borne on long stems. A pure white form of Lady Lenox has been developed, the two together making a combination of unsurpassed charm for the later summer garden. To get full results they should be started indoors, as they are medium late in flowering. Deserving of particular mention, also, is the extra early flowering type which is really distinct from the "early" late sorts. The plants flower in from seventy-five to ninety days from seed. The varieties of this type have been improved greatly in the last few years, and one no longer need be without this beautiful flower even if the opportunity for starting it early under glass is lacking.

One of the real sensations in the flower world during the last few years has been the introduction of the red sunflower. While the predominating shade among these really wonderful hybrids is red, the color varies considerably. Some of the plants from seed will have yellow flowers, but these can be picked out and discarded before they bloom. According to their originator, Mrs. W. P. Cockerell, the red flowering plants have a purple tinge in the stem and leaves while the yellow have not. The plants grow from 6' to 7' high, and are grown from seed as readily as the ordinary sunflower. The first blossoms are produced in about eight weeks. This new type has already broken into a number of colors in varying combinations which, when developed and fixed, promise to give sunflowers of pure white and pink!

FOUR GOOD SORTS

One of the humble little plants widely loved and seen almost everywhere, but of which one hears or reads nothing, is the Marguerite carnation. The fact that the beautiful and charmingly fragrant flowers are produced in a few weeks from sowing the seed naturally adds to their popularity. A new strain, known as the Giant Marguerite, is of exceptionally strong and vigorous growth, and freely bears flowers many of which are 3" or so in diameter. The colors range through pink and white to salmon, scarlet, and dark crimson.

Another extra fine type of carnation, especially for indoors where the growing conditions are not favorable for the greenhouse varieties, is Cherbaud's perennial ever-blooming. This may be had in separate colors, or in combinations.

A flower which has not become as widely known as it should is the pentstemon. The new variety, Sensation, is likely to take its well-deserved place with other popular bedding plants. It is not quite hardy, but can readily be handled in the same way as petu-



The new perpetual hybrid tritomas bloom from May onwards

nias, verbenas, etc. The colors range through rose and carmine to lilac and purple. The flowers are borne in profusion on long sprays or spikes 2' or so in height. A packet of seed sown this spring will give you a number with which to work up next year's supply. By all means give it a good trial.

There is still another plant dear to the heart of flower lovers since it was introduced a few years ago—the African golden daisy, *Dimorphotheca aurantiaca*, and its still newer hybrids. It attains a height of 1' or so, and bears continuously daisy-like, single flowers about 2½" in diameter. The hybrids possess an extraordinary scale of color, ranging from pure white and golden yellow to silver and salmon red. The coloring of the individual flowers is heightened by the bands of contrasting color showing on the petal. Plants started early and set out in the same way as *Bellis perennis* begin to flower early and continue throughout the summer. It welcomes a rather light soil and full sunshine, succeeding where many of the similar bedding plants do not do well.

NEW FORMS OF OLD FAVORITES

There are so many things that deserve comment and recommendation in a resumé of this kind that many of them can be described only in the briefest terms. The question of selecting flowers is largely a matter of individual taste. You may find among those of which I have yet to speak, flowers which for you will hold more charm than any of those already mentioned. I would, therefore, recommend these for trial just as earnestly as any of the preceding.

To begin with, I have neglected two of my own greatest favorites—the geraniums and the begonias. It would take an article as long as this to do full justice to the improvements in either which have been achieved in the last decade. I must mention, however, the new ever-blooming pelargoniums or Lady Washington geraniums, Easter Greeting, Garden's Joy, Swabadian Maid, German Glory and Graf Zeppelin. Among the zonal or ordinary bedding types and the hybrid ivy leaf sorts, there are wonders waiting for the person who has not tried them. The begonias, both fibrous and tuberous-rooted, contain some charming plants. Gloire de Chatelaine and Mrs. Peterson among the former, and the wonderful new Duke Zeppelin, Yellow Zeppelin and Lafayette among the latter, will serve to open up new wonders to you.

Among the quite distinct new types achieved the following are worthy of special mention: the ostrich-plume salvia, which in general form resembles the well-known *splendens*, but with its flowers producing a plume-like effect of dazzling brilliancy; the mammoth flow-



Gladioli from seed in one season? Yes, if they are the Fordhook Hybrids



Residence of Mr. C. E. Miller, Cleveland, Ohio—designed by R. H. Hinsdale, Architect

The Terra Cotta TILE ROOF

on this beautiful home is of Terra Cotta Tiles known as the Imperial Closed Shingle pattern, detail more clearly shown in border of advertisement. A Tile roof offers the only perfect shelter—Leak-proof, moisture-proof and absolutely fire-proof. Requires no paint, stain or repairs to preserve its beauty.

Our illustrated booklet "The Roof Beautiful," printed in colors, contains views of many beautiful homes with roofs of Terra Cotta Tiles, and is sent free upon request.

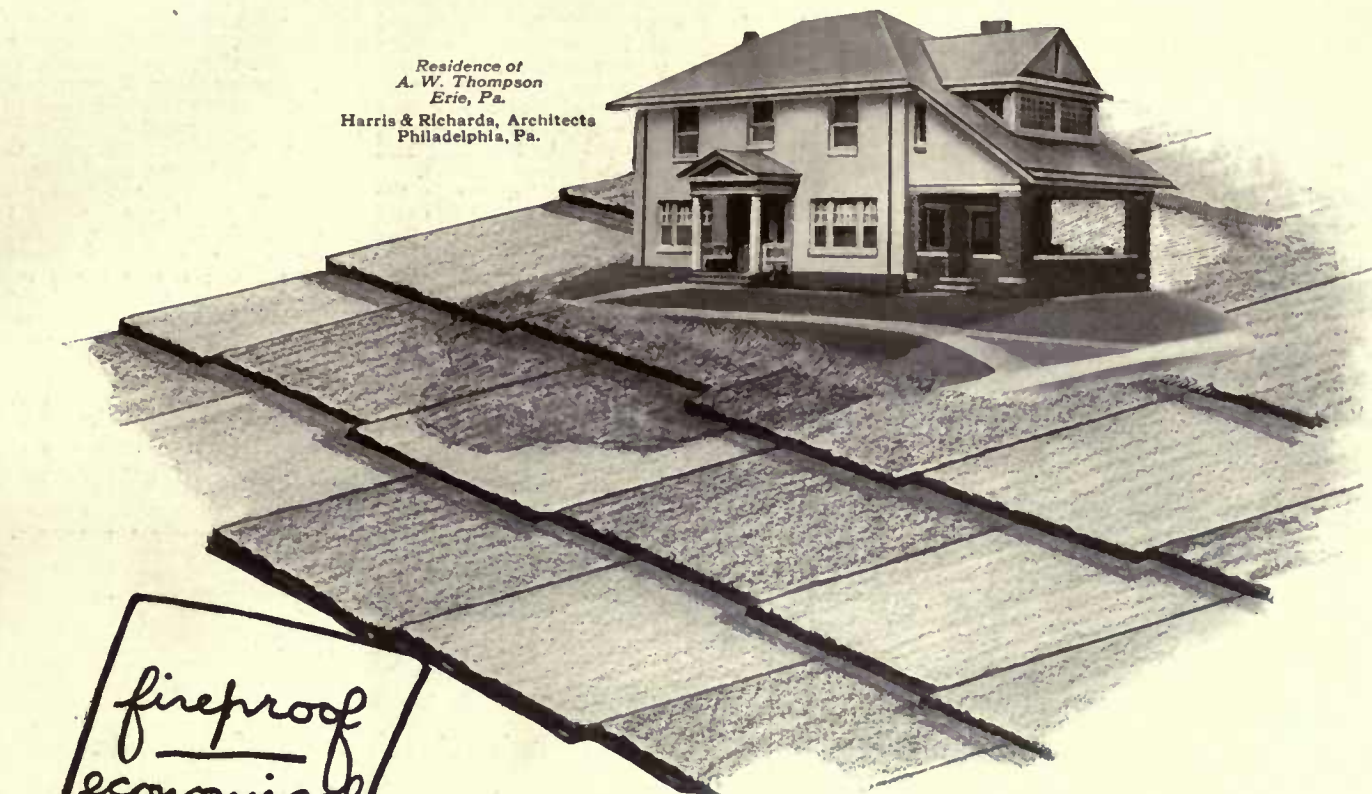
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A Safe Home Roof—at moderate cost

Whether your interests, as a present or prospective house-owner, are primarily in fire-safety, in decorative value, in economy, or in utility, J-M Transite Asbestos Shingles will meet your requirements.

Safe—because they cannot burn; a practically imperishable combination of Asbestos and Portland cement. Economical, too—whether for bungalow or mansion. Moderate in first cost, easily applied, free from warping or splitting; they actually toughen as they age on the roof. They require no painting or coating, hence effect real savings in upkeep.

And, as they are applied in such a

variety of shapes and sizes, thicknesses and colors, your architect can gain an unusual roof treatment while still retaining the pleasant, artistic effect of the shingle roof.

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Ask us for the free Shingle Booklet—study the types of homes illustrated. And consult your architect—have him specify J-M Transite Asbestos Shingles.

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ATTRACTIVE as may be your house, architecturally, it is lacking in its complete home satisfaction if not set, gemlike, in clusters of

Moons' Evergreens, Decorative Shrubbery, Trees

Added to the keen personal pleasure derived from the improved appearance of your house and the laying out of the planting of your grounds is the knowledge that MOONS' trees and shrubs planted, return many fold the original cost for shrubbery in increased property value.

Unquestionably, there is a decided advantage in doing business with a Nursery that has so extensive a stock and so broad an assortment.

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Let MOON help you buy the proper tree or plant for your grounds, advising you what will best suit your climate and soil. But first send for our Catalogue No. A-4.

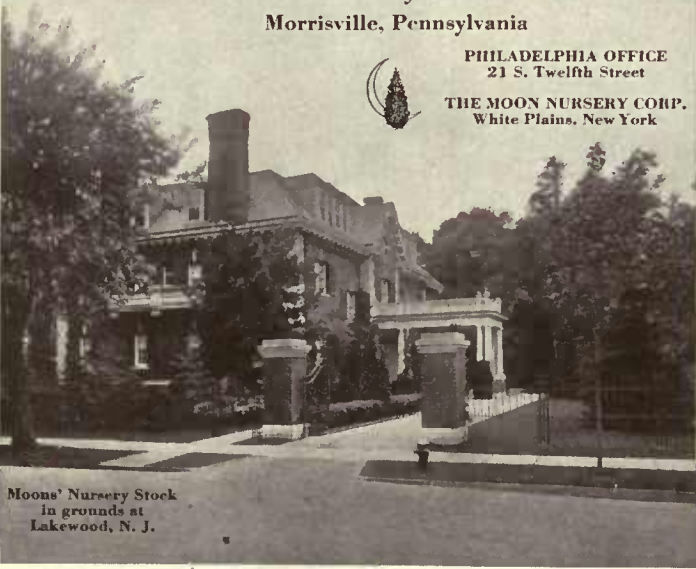
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Teach the Love of Flowers

to your children. Give them full sway over bed or bush.

You will find that the daily care and nurture of their wards will help to make your youngsters more tender, more thoughtful, more careful—in fact, better children.

There's a veritable education in flowers.

The 1917 Woodlawn Catalog is filled with beautiful garden scenes and handsome illustrations of the flowers themselves.

It lists a large variety of plants, roses, shrubs, fruit and ornamental trees.

We will gladly send a copy FREE.

WOODLAWN NURSERIES
Allen L. Wood, Prop.
915 Gerson Ave., Rochester, N. Y.



New Flowers You Should Know

(Continued from page 58)

ering Beauty or Nice stocks; the Camilla-flowering balsam with individual flowers 2" in diameter; celosia, Pride of Castle Gould, a plant of vigorous growth attaining a height of some 3' and having immense feathery plumes in red, carmine-orange, and scarlet, which are produced in the greatest abundance until frost; the new double-flowering gypsophila or Baby's Breath, with blooms of a bright red purple; the new "curled and crested" zinnias, much more artistic in type than the old forms; the "fringed" or rather lacinated, annual pinks, and the remarkable double-crowned cosmos which, while not yet fixed so that all plants come true from seed, is an absolutely new type well worthy a trial in every garden, as it is fairly early blooming and flowers from seed sown outdoors.

Salpiglossis superbissimum is the most recent development of this still only half-appreciated flower. The tufted pansies, or violas, while not as large as the pansies usually grown for spring flowering, are much more satisfactory where they are desired for late summer blooming. Seed sown in the spring will bloom continually until frost. The flowers are available in different shades.

The following new varieties of some of the well-known things are marked improvements. *Myosotis* (Forget-Me-Not) Ruth Fisher, which has the largest flowers; violet Queen Alyssum, marigold Legion d'Hon-

neur, very dwarf with striking single flowers of bright yellow with crimson center; heliotrope Regal, dwarf in form but with exceptionally large trusses; lobelia Tenuior, already mentioned; poppy, Danish Cross, one of the most striking and beautiful of annual flowers, a brilliant scarlet with a silver white cross in the center; and the double blue corn flower (*Centaurea cyanus*), a substantial flower of the same glorious color as the ordinary single blue. The fine new sweet peas are too numerous to describe, but among the very best are King White, a pure glistening white of gigantic size; Fiery Cross, a brilliant, glowing red; Yarawa, extra large with many double flowers of a bright rose pink; and a delicate lilac.

Among the new annual vines, Cardinal Climber is undoubtedly the most important. Everyone who has not grown this should give it a trial this year. In addition to this, there are among others, a double flowering morning-glory; a new hardy sweet pea, two or three weeks earlier than the standard varieties and, therefore, a boon to the northern States; and a new early flowering blue moon-flower. Last, but not least, there is the Brazilian morning-glory, *Ipomea scotosa*, which is the best of all vines for covering a large space in a short time. It has leaves nearly 1' across and bears beautiful light pink flowers which are followed by ornamental seed pods decidedly worth-while.



The Native Architecture of Bermuda

(Continued from page 16)

so soft that one is almost justified in calling it plastic. It is sawn from the quarries in blocks of any desired shape and size, is dressed with a hatchet and can readily be carved with a knife. Although the surface hardens to some extent upon exposure to the weather, it is very porous and, both for preservation and the exclusion of damp, the walls are washed with coats of cement wash or given a thin jacket of stucco. This same rock coral is used for the roofs. It is exceedingly light and is cut into tiles about an inch thick. These stone tiles—"slates" the Bermudians call them—are then laid on stringers placed on cedar rafters, the joints plastered and the surface washed with a cement wash to make it weather-tight. In method of structure and character of line Bermuda roofs are not unlike the stone tile roofs of the Cotswolds. By legal requirement they are whitewashed every year to ensure the purity of the water supply which is dependent upon the rain water conveyed to cisterns.

Cedar is the staple wood of Bermuda as oak was the staple wood of England. The Bermuda cedar is really a species of juniper but is exactly like red cedar in appearance and, as the Bermudians themselves have always called it cedar, it would be foolish to call it anything else. It is plentiful and of large growth and, in the older houses, was used for rafters, joists, floors and all the interior woodwork. Nowadays, since large trees are scarcer, other kinds of lumber and millwork are imported from the States. The old cedar woodwork is exceedingly beautiful and combines in appearance many of the qualities of old oak and mahogany. One of the earliest type of Ber-

muda house is shown in the illustration of "Inwood," built in 1686. A glance is sufficient to show its English antecedents. Points of interest that immediately strike the eye are the ovolo string course girdling the structure between the first and second floors; the arched and corbelled dripstones—"eyebrows" is their local name—above the four windows at one gable end; the splayed and shelving dripstone above the window nearest the kitchen door; finally, the chimneys with gracefully moulded tops, spreading their length in the same direction with the ridgepole instead of transversely to it. The arched dripstones and the slender chimneys with moulded tops are Tudor survivals with Gothic antecedents.

AN ELIZABETHAN PROTOTYPE

The general mass of the house suggests a small Elizabethan manor house prototype. The resemblance would be quite convincing were there ranges of leaded casement windows along the sides instead of upright windows with double-hung sashes. There is record of another similar house, coeval with "Inwood," where just such leaded casements were removed and windows like those of "Inwood" substituted for them, so that it is not at all impossible that "Inwood," too, may have had leaded casements once upon a time.

It should be noted that "Inwood" and some other contemporary houses are cruciform in plan. This scheme was adopted to ensure the greatest possible exposure, and consequently the greatest air circulation, to all the rooms, a number of them having windows on three sides.

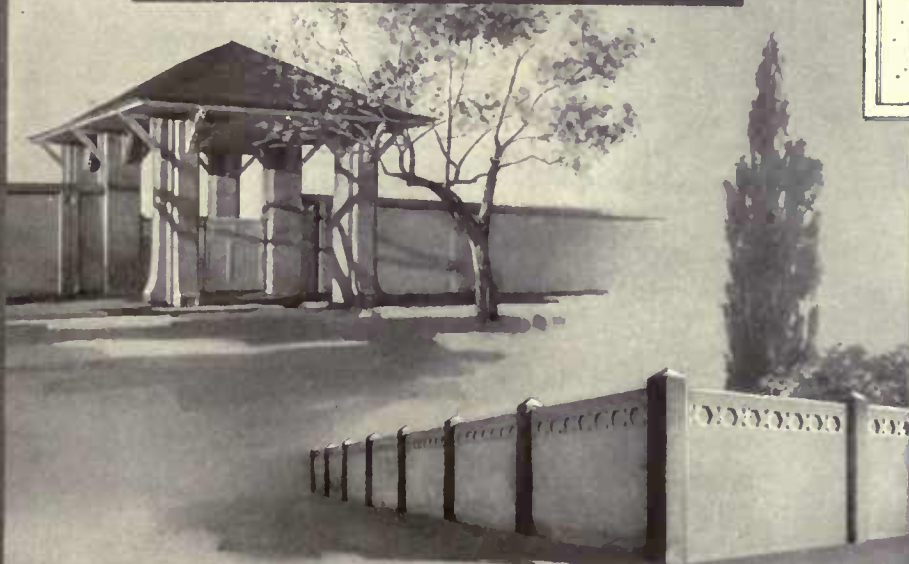
(Continued on page 62)



GEORGE SYKES COMPANY - INC.

40 WEST THIRTY-SECOND ST. NEW YORK

SPECIALISTS IN THE BUILDING
OF COUNTRY HOUSES



THESE views are of a country place in Greenwich, Conn., which we built.

In a home of this sort, you demand more than sound construction. It must possess something of that quality which distinguishes a fine piece of furniture or a bit of rare jewelry—what we term the artistry of artizanny.

The character of work on which we specialize (fine country houses) has enabled us to gather together a remarkable group of masons, carpenters and cabinet workers who, under the guidance of our graduate engineers, are able to build into a home a subtle quality of elegance and individuality which money alone could not buy.

Our resources enable us to do all the work ourselves, thus eliminating the uncertainties, annoyances and increased cost resulting from sub-let contracts.

May we send an interesting portfolio showing notable examples of recently constructed Country Houses?

ARTHUR WARE, ARCHITECT.
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This Is the NEW Rose LOS ANGELES The Fairest Flower of CALIFORNIA



This new rose, originating in "The Land of Sunshine and Flowers," is an *American Rose for American Gardens*. It is surpassingly brilliant in color, beautiful in form, and exceedingly free in bloom.

The editor of the *American Rose Annual* says: "The plants you sent in March of your American-bred rose 'Los Angeles,' have grown astonishingly, and the gorgeous flowers of sunshine and gold fairly glow with beauty, by daylight and night-light. I am delighted."

J. HORACE McFARLAND
Harrisburg, Penna., June 23, 1916.

New in Color—Flame pink, toned with coral, and shaded with translucent gold at base of petals.

Profuse in bloom—An unbroken succession of large, perfect flowers from early summer to late fall. From bud to bloom it is unsurpassed.

Strong in growth—Tall, vigorous canes, each one bearing a large number of superb flowers. Foliage mildew-proof.

We will send strong two-year plants to any part of the United States for \$2 each. Larger quantities at same rate.

These plants are cut back to 18 inches, and will bloom this year. Cultural directions with each plant.

HOWARD & SMITH, Rose Specialists
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Sun Room and Garden

Indoors and Out

are made attractive through the judicious use of well-designed and carefully made

Architectural Faience

The Rookwood
Pottery Co.
Cincinnati, U. S. A.



The Native Architecture of Bermuda

(Continued from page 60)

"St. John's Hill House," another dwelling erected about 1688 or 1690, is representative of the one floor type of house so prevalent in Bermuda. Like "Inwood" it started to be cruciform, but wandered off into various irregularities not shown in the picture. It is more reminiscent of Gothic influences than "Inwood"; witness the buttresses, the highly arched dripstones and the ball finial surmounting the peak of the gable. The great exterior chimney with its battered slope ascending by step-like gradations is thoroughly characteristic of old Bermuda houses and calls to mind some of the things one sees in the Cotswolds and in other parts of England in cottage architecture. The refined mouldings of the chimney-top are likewise thoroughly typical of Bermuda. The soft stone lends itself admirably to such treatment and in executing this detail the old workmen were but perpetuating conscientiously a craft tradition they had brought from England. It will be noticed that wall and roof at the gable ends join at a right angle without any barge, capping or eave projection,—an interesting bit of Gothic tradition.

Passing to "Water Lot," a house of slightly later date—it was built between 1708 and 1710—perhaps the first unwonted feature to catch the eye is the shaped gable end of the little transept-like wing on the side toward the road.

WHY THE DUTCH GABLES?

In 1708 Good Queen Anne was on the throne and Dutch influences were paramount in England. It may be that the fashion of shaping the gables is to be traced through an English medium to Holland. It is much more likely, however, that the Bermudian shaped gable originated in this way: The illustration clearly shows the overlapping layers of the stone roof tiles. Successive annual whitewashings and cement washings in course of time make an irregularly waved line at the gable end. The curved shaping is merely a device to make the gable end symmetrical.

The interior view of "Water Lot" shows the prevalent Bermuda "tray" ceiling carried up into the height of the roof—a sensible device for a warm climate and one that we might well adopt for summer houses.

The exterior view calls attention to the great importance attached to garden walls, gates and gate-posts, even when the house and lot are small. The walls of "Water Lot" are washed a soft grey. Greys, drabs and white are the prevailing wall washes, while many of the Georgian houses rejoice in a coat of buff or pinkish buff color.

"Waterville," built about 1720 or 1730, exhibits rather more traces of Queen Anne architectural influence in its hipped roof, its modified classic porch and the general plan, which is in the form of an E with the wings projecting toward the water front. Curiously enough, the finial knobs of an earlier date have been retained and set at the junctions of the ridgepoles.

The Georgian phase of Bermuda architecture is represented for us by "Bloomfield," a stately mansion with wings extending on each side in the manner of the old Maryland and Virginia houses, built about 1760 or 1765. When we say that "Bloomfield" is Georgian, one must remember that it is Georgian as susceptible of interpretation in Bermuda materials. Bermuda coral rock lends itself admirably to mouldings but, by reason of its softness and fragility, it is not a good medium for the execution of pillars, capitals and finely

detailed projections, consequently a great deal of Georgian ornamentation had to be modified and the more elaborate features reserved for indoors. The fan light; the rustication above and at the sides of the arched door; the projecting moulded corners which take the place of pilasters or quoins; the hipped roof; above all, the general plan with the symmetrical central structure flanked by lower wings—all these features strongly mark Georgian relationship without calling upon the plentiful interior detail to establish the claim.

The absence of a cornice will strike the reader as unusual. That, however, is one of the peculiarities of Bermudian Georgian. So far as the writer remembers, there is only one Georgian house in Bermuda that possesses a well-defined decorative cornice. The short eaves and lack of cornice carry an Italian suggestion. The E form of the main building marks an English plan tradition which few of our American Georgian houses have followed.

FOR AMERICAN ADAPTATION

So much for the sketch of the characteristic features of typical Bermuda houses. It now remains to be seen what application can be drawn from them for our own use.

The small houses of one floor, such as "St. John's Hill House," "Water Lot" or "Waterville" offer several types that could readily be employed to advantage with small tracts of ground. Their scale is small and even where a lot is diminutive, they do not appear crowded. They are dignified in their simplicity and far more comely and architecturally coherent than the much overworked bungalow of the States.

Because their scale is small and because they ramble along and seem to cling to the ground, they are more agreeable on a small plot than a perky two-story structure that always looks too big for its boots. In point of actual size and number of rooms, though they appear small, they are deceptive and usually contain quite as much space and quite as many rooms as the ordinary house of two floors. In plan they are flexible and can be made to suit almost any needs. Furthermore, they are cool in summer and may be made warm in winter, certainly recommendations for a country house and particularly a house intended mainly for summer occupancy.

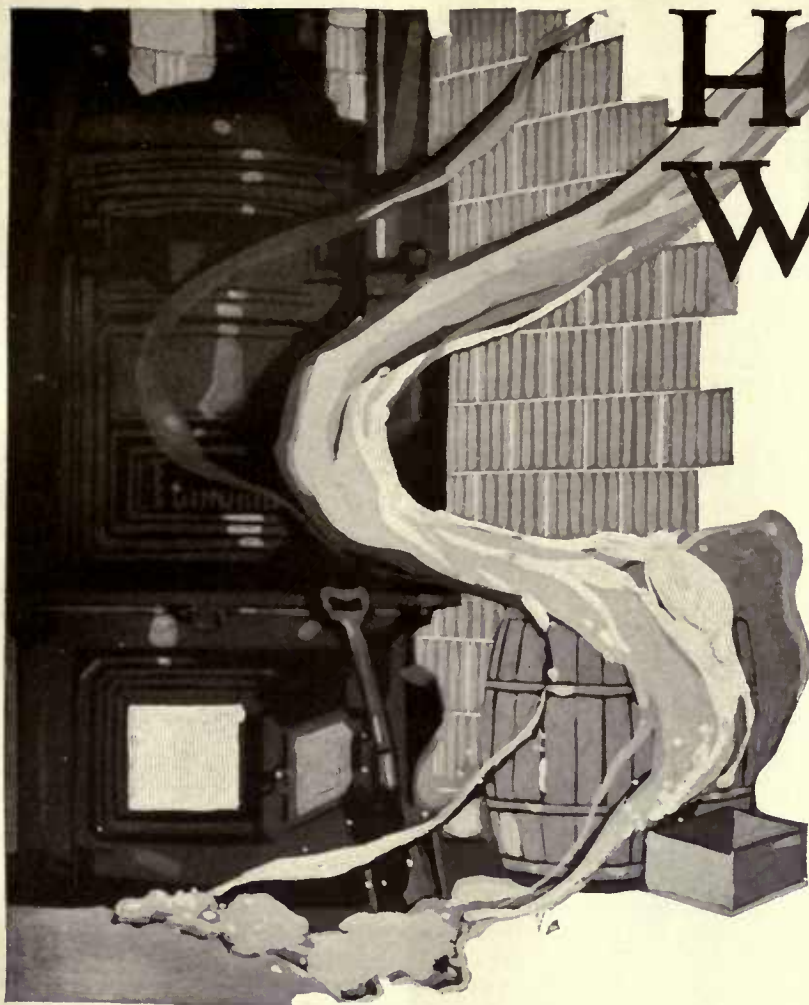
The tray ceiling is another feature worth favorable consideration.

Besides all these points there is the strong picturesque appeal. They are not ostentatious nor necessarily expensive of construction but they are satisfying and full of dignity and distinction, qualities which the average bungalow, with its complement of ugly, rigid mission furniture can scarcely be said to possess.

Two factors in producing this self-respecting aspect are unquestionably the wall and gateway, factors which we are too prone to overlook in connection with most of our small houses and we thereby detract from their finished appearance.

It is not, of course, to be understood that the direct reproduction of Bermuda houses is advocated. Such procedure would rarely prove satisfactory. Their chief value to us lies in the suggestions they afford, and in this respect they are singularly rich.

Last of all, they afford a fresh and hopeful note of sane variety and are thoroughly livable and homelike in mien. For those who must have porches, porches can easily be added without sacrificing harmony.



HIS WIFE WAS SICK

so the furnace man slammed the iron door and was off for home without noticing that the door had bounced open. The babies were asleep upstairs. Soon all the lights were out. A hot coal dropped. Then a little spurt of grey smoke spiraled from some papers on the floor. Later came a tiny tongue of flame which crawled away doubtfully—and went out. Then another—stronger. Suddenly there was a mass of flames—then the near-by barrels burst into a blaze. Like lightning the fire spread. It reached the walls—flared fiercely for a while—licked up greedily—faltered—died down—*went out*. The walls and floors were of

NATCO·HOLLOW·TILE

Next morning down came the man whose whole heart was wrapped up in the family which had slept unsuspecting over destruction. And when he saw that blackened cellar, he blessed the name of the architect who had advised fireproof Natco Hollow Tile.

Although Natco is the modern material used in many great skyscrapers, it has notable features which fit it exactly for all structures, even the least expensive. It is vermin proof, damp proof, fire-proof. Cooler in summer—warmer in winter—thanks to its air blankets. It lends itself to beautiful construction—and it is safe—safe—*safe*.

A Natco wall is built solid and strong of a single thickness of large, hollow tile, whose surfaces are scored on the outside to take a decorative stucco finish, and on the inside to hold wall plaster—permanently and well, without cracking. It costs less than brick or concrete, and a little more than flimsy and dangerous frame construction—but the additional expense is more than paid back in a few years by saving in upkeep and insurance.

Call on the Natco service for advice in building which will save you time and money. It is free to architects, engineers—and to you. The interesting 32-page book, "Fireproof Houses," will be sent on receipt of ten cents to cover postage. There is every reason for your building right—for protection and economy—when you build at all.

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This is a Natco Hollow Tile, of the type used for residence wall construction. These big units mean quick and strong construction and everlasting safety against fire. Note the air cells which make the Natco wall temperature and damp proof, and the patented dovetail scoring on the surface for a strong mechanical bond with decorative outside stucco and inside plaster. No studding or lath is required. There is a Natco tile for every building purpose, from smallest residence to largest skyscraper. It is the most modern building material made.



THE MATERIAL THAT MADE THE SKYSCRAPER POSSIBLE



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an artistic blending on roof and side walls, of two beautiful, soft-toned and lasting colors. Such combinations are characteristic of *our exclusive factory process* of staining and preserving. Your home, too, can have an unusual beauty and individuality—if you use

"CREO-DIPT" STAINED SHINGLES

17 Grades 16, 18, 24-inch 30 colors

Both for artistic and protective value, this brand of shingles stands alone. The celebrated beauty of colors and proof against fading and the wear and tear of sun and storm are direct results of a painstaking and secret process of creosoting and staining.

"CREO-DIPT" Stained Shingles last twice as long because sawed only from live cedar—thoroughly seasoned and creosoted against

dry rot, worms and weather. They keep their color because stained deep into the fibre of the wood with best earth pigment colors ground in pure linseed oil. Cheapness of materials and hurry find no place in our factory process. "CREO-DIPT" Stained Shingles are not to be compared with "job-stained" or "patent" shingles—yet they cost you even less than staining on the job.

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City State

Old Scenic Papers in New Rooms

(Continued from page 56)

a decoration; the room should be sparsely furnished or furnished with only the necessary pieces.

Primarily that room is the dining-room. It is a place of occasional occupation; it is a room of not too great activity while it is being occupied, and it is the one room of the house that should contain only the necessary pieces of furniture required in serving and eating meals.

Since the paper is the thing in this instance, the wall space should not be broken save in the case of such

on page 56, was produced by Réveillon of Paris, in the latter part of the 18th Century. Réveillon was one of the greatest manufacturers of wall paper in his time and his firm was appointed Fournisseurs de Roi Louis XVI. It was at their establishment in the Faubourg St. Antoine that the French Revolution broke out. The firm has not existed these eighty years.

"Scenic America" was produced in 1826 from drawings made by J. Milbert of Paris, who visited America in 1824. Over 2,000 wooden blocks



"Scenic America"—this is a view of West Point—was produced from drawings made by J. Milbert of Paris in 1824. Over 2,000 wooden blocks were used in the printing. A new edition, made in 1912, is now out of print

architectural features as doors and windows. Side lighting fixtures should be discarded. Light may be had from *torchères* and on the dining and serving tables, from candles. Nor should the curtains be of prominent design, as they will detract from the interest in the paper.

In addition to the effect of activity given the room, the pictorial paper will add to its apparent size. The depth of the picture will convey the impression of distance. We may look up from our dinner to the Bay of Naples or the distant horizon of an English hunt—there will be constant diversion and life on all sides.

The manufacture of these old scenic papers has a history all its own. "The Hunt," part of which is shown

were used in the printing. A new edition made in 1912 met with a very great demand. One set hangs in the residence of Mrs. Harry Payne Whitney. This set, the only old reproduction obtainable, is out of the market, since the factory of J. Zuber & Company, in Alsace, has been closed by the war and is at present being used for a hospital.

In addition to these old reproductions are several scenic papers of American design and manufacture which closely resemble the original designs. In hanging them, extra strips are provided to cover the space left after the scene has been hung. In the older papers, the design was never repeated, with the result that variety is their strong characteristic.

Color Schemes in Exterior Paint

(Continued from page 33)

one that will stay white, use oxide of zinc, or add a portion of it to the white lead. Where coal smoke and sulphur fumes prevail it is impossible to have a permanent white unless zinc white is used, this not being affected by sulphur, which unites with lead to form black sulphide of lead, discoloring the white. Where there is much factory smoke, white not being practicable, one may employ a French or pearl grey as a pleasing alternative. Or a light slate body with light grey trim, black sash, roof olive color, will give a very satisfying color combination. Other schemes are medium drab body, ivory white trim, and chocolate brown sash. Such colors are adapted to city and country or suburban residences.

While some houses seem to require an all white treatment, yet most houses will not show up to the best advantage when so treated. Colonial houses are sometimes painted all white, trim, body and all, but as a

white body will admit of almost any color of trim, it is better to employ some one of these, such as pea green, grey, pale yellow, or a very light brown. If in time you weary of the white body, an agreeable change may be made by painting it a warm drab, medium drab, ivory white, or grey-stone, with white trim.

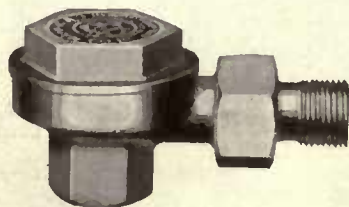
The Colonial style of house should never be painted in dark colors, such as brown, red, etc. An old stone farmhouse looks best in white with almost any color of trim, and with the shutters and blinds in dark green. The same may be said of the New England frame house. Usually the greens used for the blinds and shutters are too dark.

THE SAFE COLORS

Those colors that are commonly known as "safe" are red, white, grey, yellow and brown, according to style of structure. But the walls of the

(Continued on page 66)

What was Good Enough for Your Father Will not Suffice for You.



Dunham Radiator Trap

A GENERATION ago tin bathtubs were a luxury. Today even the most modest home is equipped with shining porcelain.

Our grandmothers boasted of their wood ranges, but only because they knew naught of the gas stove and the electric cooker.

New standards of living and of comfort have supplanted the old. The present-day world demands much—gets much—and, when all is said and done, gets it economically.

Yet you—the luxury and comfort of whose homes would astound a past generation—you voluntarily undergo the uncertainties and the veritable hardships that are characteristic of every method of domestic heating but the Dunham Vapor Heating System. In this particular, you are content with what sufficed your father.

You who would squirm at the thought of a tin bathtub, who would scorn a coal range, in whose homes machine-work has largely supplanted hand-work

—knocking, hissing, pounding radiators disturb your days and your nights the winter long, just as they did your father.

—unreliable dampers harass you. They require your constant attention, cause you trip after trip to the cellar. So, too, your father was embarrassed.

—you rise early of a winter morning in what is really an unheated room, or else you get up unrefreshed. For the night long you've breathed stale, vitiated air. In this you have not advanced beyond your father's standard.

And all this hardship!—all this discomfort is entirely unnecessary! Has been for years past—since the advent of the Dunham Vapor Heating System.

For the Dunham Vapor Heating System assures to every home in which it is installed an abundant comfort, an unprecedented convenience, and fuel economy.

Where there is Dunham Heating, radiators cannot knock or hiss, for the Dunham Radiator Trap (a device exclusive to the Dunham System) forces all the air and water from out the radiator, but it retains every atom of the

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Fill in on dotted lines and sign.
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heat-giving, costly vapor. Air and water are responsible for noisy radiators.

It is this appliance, too, that is in part responsible for the economy of the Dunham System. For it conserves heat; and the price of heat is high.

The Dunham Inlet Valve is a refinement of pronounced value. It is located at the top of the radiator, eliminating the necessity of



Dunham Inlet Valve

stooping to turn the heat on or off. One single turn suffices to admit a full volume of heat-giving vapor. There is no wrist-tiring, back-racking twisting.

And the Dunham Vapor Heating System permits of perfect heat control. Damper doors are mechanically opened and shut—thus the temperature of each room in the home is automatically kept at one of two predetermined temperatures.

There is comfort in going to bed cozy warm, with the certainty of rising at any previously decided hour in equal comfort. And knowing, positively, that all during the long hours of the night, unwatched, the heat of the fire has mechanically been tempered, and so the temperature has been automatically lowered.

Dunham Heating assures positive pressure control, with absolutely no attention after the controlling device has been set.

A world of winter comfort awaits you who install a Dunham Vapor Heating System—a comfort that is in keeping with the times—that is yours by right.

Dunham Heating can be applied with equal success to homes in the building and to homes already built. A steamfitter can Dunhamize your old-fashioned hot-water or steam heating equipment.

A Dunham Vapor Heating System is not cheap—neither is it costly. But it represents the utmost possible in material value. It will render a service far in excess of its actual cost.

Let us figure with you personally—show you the way to greater comfort and to fuel economy.

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Cold rooms..... Inability to regulate heat.....
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Address.....

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Our advice is yours for the asking. Fill in the coupon that fits your needs. You do not obligate yourself, but the mere sending of the coupon entitles you to a copy of our unique booklet, "The 3 H's"—a cheerful message of Heat, Health and Happiness, that you will enjoy reading.

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YOU know there was a time, years ago, when travelers returning from England, filled with the charm of her wonderful gardens; thought it was impossible to have like results in America.

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Gardens filled with the choicest things; the unusual things; such as are the continual pride of their possessors.

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*Sutton's
Seeds*

Color Schemes in Exterior Paint

(Continued from page 64)

country house will always appear most attractive garbed in white, showing in charming glimpses from a distance through its environment of trees and shrubbery. It also affords a pleasing picture when the leaves have fallen, for the bare boughs will tend to soften the wintry aspect.

There is a style of house which we may properly designate as nondescript, or ugly, and for such the greys and browns are suitable, only observing to have the greys on the yellow shades, rather than on the cold blues.

Very few greens are suitable for the walls of houses of any kind, though an artist has suggested terre verte with white trim, with a touch of yellow, as a pleasing combination. Slatey greens do very well, however, but in any case where there is much shrubbery or green leafage green paint should be used sparingly. The best plan is to use such colors as will agree best with the natural setting.

A low posted cottage looks attractive with a white body and trim, the porch floor a mossy green, the roof stained olive color, and the brick foundations and chimneys red. A good alternative scheme would be a white body with copper red roof, giving a crisp and attractive color effect. A small house may be painted with the lower story chocolate and the upper part a lighter shade of the same color, with the brickwork red; trim white, sash deep maroon, roof stained brown, and porch floor and steps a deep dull yellow. For the body of a simple house a rather deep yellow may be used, with white trim, black sash, a soft harmonizing green for the gables, moss green roof, and red chimneys. This color scheme looks well with a background of shade trees and shrubbery.

An attractive color scheme shows a green shingled effect with white trim throughout; if siding is used, lay the chimneys in cream bricks. Stain the roof a golden brown, paint gables and body tan, bordering on the chocolate, make the sash a deep brown, porch floors dust color, while the brick foundation may be made to match the body color.

Here are a dozen color combinations from which to pick a scheme that will suit your particular style of house, perhaps. The colors are ar-

ranged for body, trim and sash, as given. The house should be colored to fit into the place it occupies, so that house, shrubbery and all shall form a perfectly appointed picture. You must take into account its style of architecture, the presence or absence of trees and shrubbery, the distance between it and neighboring houses, and the coloring of the latter.

1. Pearl grey, pure white, maroon.
2. Cream, light brown, dark bottle green.
3. Ivory white, pure white, maroon.
4. Pure white, dark bottle green, black.
5. Medium drab, ivory white, maroon.
6. Chocolate brown, pure white, white.
7. French grey, pure white, maroon.
8. Colonial yellow, pure white, white.
9. Bronze grey, pure white, maroon.
10. Fawn, pure white, maroon.
11. Stone color, ivory white, chocolate brown.
12. Slate, pure white, maroon.

Here is another useful table of color schemes.

Colonial or formal house. Body, white, yellow or grey; trim, white; roof, natural wood shingles, or slates; blinds, moss green, bronze green, or medium chrome green, or dark chrome green.

Picturesque or irregular. Body, red; trim, red; sash, white; roof, natural wood shingles; blinds, dark green; or, body brown, trim creamy white, roof moss green, and blinds medium chrome green.

Mansard roof. Body, yellowish grey; trim, same; blinds, green; roof usually slate.

Small cottages. Body, red; trim, if not much of it, white; shingles natural wood. Never use red when the slate is blue; make blinds a dark green tone.

Upper and lower stories different. Lower story body red, upper body grey; trim in either case to be self colored; sash, white; roof, natural wood shingles; blinds, dark green.

Cement and stucco. Body, white; yellow or grey; trim, brown stain for white and yellow body; roof red in all three cases; blinds for first two schemes green of medium shade, and for third case a pale blue-green.

What Is Good Taste?

(Continued from page 31)

will be comical in your rimless, inconspicuous glasses.

No doubt fashion dictates taste, to some extent, as well as its own acceptance, but the thing goes deeper. We not only feign to like what fashion sends us, we actually do like it (for the time being) and we like it because of its newness. This year's Derby hat—oh, incomparable! But how we should shudder, this year, could we see the Derby hat that is even now designed for next year! It presupposes a reaction, and the hour for reaction has not yet struck.

But, dear me, are there not styles odious in and of themselves? Can we not say, for example, that it is bad taste to mix two arts, or to mix two types of design, or to violate known "principles of color-harmony," or to indulge in sheer humbug? Paint a statue at your peril. Never combine Gothic and Renaissance. Die in your tracks rather than put crimson next vermilion. Never, if you value your reputation, simulate one material with another. But the

Greeks painted their statues. Saint-Étienne du Mont is superb, though both Gothic and Renaissance. In Fra Angelico's best altar-pieces, crimson-robed angels consort amiably with vermilion-robed angels. As for humbug, it had its day of glory, not long since, when, according to the esthetic formula then prevalent, one could say, "Twenty horse-tails make one mattress, twenty mattresses make one head of hair, twenty heads of hair make one girl." We now see clearly, or think we do, that all sham is monstrous. When we observe a mansion built of wood to imitate stone, we laugh. But what was classic architecture but the knack of erecting in marble an imitation of wood? The wooden temple came first. The classic architects then copied it in marble. That row of pretty cubes along the cornice imitates the ends of wooden beams. Throughout the structure, humbug reigns.

Well, well! Shall we conclude, then, that there is nothing

(Continued on page 68)

MYERS SPRAYING OUTFITS

HANDY PORTABLE SPRAYER

This unique, neat and attractive sprayer is just the outfit to have about the home for use in the garden or greenhouse. For spraying fruit and shade trees, shrubbery, vines and flowers it cannot be equalled. Its compact, convenient and proven construction makes it most desirable for any kind of inside or outside work—white-washing, disinfecting, cold water painting, etc. Adapted for any use and always ready for service.

Our new Catalog for 1917, showing all styles and sizes of MYERS SPRAY PUMPS from the small Atomizer to the largest Power Rigs: how, when and what to spray, together with much valuable spraying information, etc., will soon be ready for distribution. Shall we reserve a copy for your particular reference?

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Bay State Coating is *Protection*

Here's a parallel: A woman is making jelly. Infinite care is taken in its preparation. At last, steaming, it is poured into the sparkling jelly glasses. There they stand to cool, jar after jar, clear as crystal. It has turned out right and she is pleased. Will she put it away as it is, exposed to dust and dirt?

No, indeed! Each jar is *first* carefully covered with paraffin. Absolutely protected. Then she *knows* it will be just as clear and clean months from now.

Listen: Your house is built carefully. The brick, concrete or stucco walls look just right. Are you going to leave them exposed to wet weather without protection?

Bay State Brick and Cement Coating protects concrete, brick or stucco walls and beautifies them, too. Two coats completely cover these porous walls and make them waterproof, cover the blotchy appearance of concrete and take away its ugly blue-gray color.

Bay State Coating is made in white and a variety of tints. It will rejuvenate the oldest walls and give back to your house its original newness.

But don't wait till your walls are old—protect them now.

Remember, even jelly is protected the day it is made. If you let us know what tint you prefer, we'll send you a sample; then you'll know how it works. Our interesting Booklet No. 2 will also be gladly sent if you'll give us your address.

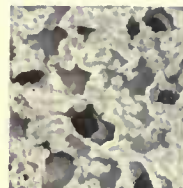
Bay State Cement Crack Filler is for use around window frames and other places where settling causes cracks. It is easily applied and not detectable. In cases of cracks in cement "a stitch in time" saves much money. Keep a can on hand.

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Rarely does the rose grower find three such desirable varieties offered at one time. Now and then one variety may come, but such a trio is remarkable.

We have splendid pot-grown plants, which we can send out in May. It will be well, however, to enter your order at once.

Crimson Champion. Scarlet-crimson, overlaid with rich velvety crimson. Flowers large, petals well rounded. One of the best Garden Roses ever sent out. Two-year pot plants, \$1.50 each, \$15 per dozen.

Ophelia. Salmon-pink, shaded rose; large flowers, long stems, free blooming. Two-year pot plants, 75 cents each, \$7.50 per dozen.

Red Radiance. No other red Rose compares with this. Strong grower, large flowers on long stems. Two-year pot plants, \$1.50 each, \$15 per dozen.

Cromwell Gardens "New England Dozen"

These Roses, embrace a wide range of color. They will give excellent results anywhere and are offered because of their high quality.

Anne De Diesbach. Clear, bright carmine-crimson; fragrant and free.

Captain Hayward. Bright carmine-crimson; large-petaled flowers.

Fisher Holmes. Rich crimson, shaded scarlet; large, full and of good form.

Frau Karl Druschki. The best pure white; perfect form, free-flowering.

Gloire De Chedane Guinoisseau. Brilliant vermilion-red, shaded velvety red.

Hugh Dickson. Brilliant crimson, shaded scarlet, good size; free bloomer.

J. B. Clark. Large, intense scarlet blooms. Magnificent garden variety.

Mrs. John Laling. One of the best. Soft pink flowers; large, perfect form, exceedingly fragrant.

Mrs. R. G. Sharman-Crawford. Clear rosy pink, outer petals pale flesh.

Paul Neyron. An enormous flower; bright shining pink.

Prince Camille De Rohan. Deep, velvety crimson-maroon.

Ulrich Brunner. Cherry-red; flowers large, full and globular form.

Dormant plants to be shipped before April 25.

Twelve plants (one of each) delivered east of the Mississippi River, for \$4.50

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New edition; will be of great help to the gardener, amateur or professional. Send today for a copy.

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GORGEOUS NEW CANNAS

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We grow these and many other varieties of Cannas, bedding plants, bulbs, roses, in a location peculiarly adapted to plant propagating. All your garden needs can be supplied from

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Box 343

Painesville, Ohio

What Is Good Taste?

(Continued from page 68)

fixed, nothing static, in this realm of taste? Just so. Hoop-skirts were beautiful once. They may be beautiful again. And whenever a critic announces that he has discovered the "principles of good taste," it is time to call his carriage. Yet we are not turning critics out of doors wholesale. We set up as critics ourselves, most of us. Even the Philistines who "don't know anything about art," know "what they like," and there lurks in the average mind a suspicion that certain sensitive souls, with learning to back them, will go wrong less intuitively than the mere ignoramus. Why?

I think it is because a good critic not only trains his sensibilities but, with his knowledge of tradition, is in a fair way to guess which novelties will please for a somewhat considerable length of time and which will not. In a fair way, I say. Further than that, I decline to go; for the critic, like the rest of us, feels the influences of the period he lives in.

There were critics in old Rome, but not one of them saw beauty in a mountain. In fact, Petrarch was the first man ever to climb a mountain for the view. So I am of the opinion that critics should not be too sure of themselves or too abusive of others. Tread lightly on the erring one. Critics killed Keats. Today he is worshipped, and where are they? Recently, a well known New York magazine recommended several artistic triumphs in the line of household decorations. All had been exhibited three years previously at the Museum of Bad Taste.

You see, now, what our discussion at luncheon led to. A meekness of soul and a murkiness of mind. Incidentally, it spoiled our vacation. Too bad! However, I have since written my apologies to the critic for precipitating the affliction and received his reply. "Pray don't be alarmed on my account," says he. "Far from regretting our pow-wow, I am grateful. It drove me to drink."



Irving J. Gill, Architect

In developing a style suitable for the necessary fireproof materials, the architect elected to adopt a Spanish type native to California. This is the front view of the Scripps residence on page 33

Constructing the Unburnable House

(Continued from page 33)

bronze and copper, and give to the feet none of the discomfort that earns for the average concrete floor in public buildings the anathema of all who live on them. This is only a beginning, but it sets the imagination at work.

The introduction of tile, enameled iron, and the various unburnable compositions forming that vast fraternity of "lites" and "sites," into bathrooms and kitchens in the cause of sanitation has proved an opening wedge for their wider use throughout the house. When women come to realize that the unburnable house is also the sanitary house, easier to keep clean, simpler to manage, more comfortable from many angles, a tremendous pressure will be brought to bear in its favor.

IS THE HOUSE LIVABLE?

Not long since, I was describing to a young woman whom I met by chance, those California houses with the concrete floors and other features that make them perhaps more nearly unburnable than any other

houses in the country. I told of windows and doors without wood frames, sills, jambs, stops or lintels; of hard plaster walls that need no baseboard to hide their meeting with the cement floors as the unfriendly meeting of crumbly plaster and wood floors has so long been hidden, a plaster so hard that it needs no chair rail to protect it from the furniture, hard enough to support pictures without long unsightly wires stretching from a high picture molding. She was interested, but her one comment was:

"It doesn't sound homelike."

The client's fear of departing from precedent and convention makes architects afraid to suggest radical changes, and that in turn terrorizes makers of materials with the result that we remain criminally content with being cheap imitators of all other ages and peoples. The evil effect of this course is most pronounced in the west where we have a sort of hodge-podge that has been aptly dubbed "ragtime architecture."

A natural consideration on the part (Continued on page 70)

FAIR LIST PRICES

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Stand the Knife Test

BEFORE you, its thick tough Goodrich Black Safety Tread slashed back, its sinewy, two-ply, rubber-saturated cable-cord body laid bare, stands a Silvertown Cord Tire.

Before you stands the whole story of why tires wear, and tires wear out.

For, contrary to common belief, tires wear out *INSIDE*—not *outside*—from internal frictional heat, rubbed up between the plies of the tire.

Each extra ply means extra inside heat—extra wearing out of the tire

Were you to put the knife test to *all* tires you would find three types of bodies

Cotton fabric, swathed in five to seven plies.

Thread cord, or *web*, (strings the size of a trout line, held parallel the circumference of the tire by interspaced cross-threads) gummed together in five to seven plies.

Cable-cord, the unique, patent-protected, cross-wrapped, *two-ply* structure, found *ONLY* in Silvertown, the original cord tire.

Mark well the sturdy size of Silvertown's cable-cords, and that they are *cross-wrapped* into *two plies* and *but two*. Obviously Silvertown with but two plies must outlast *many-ply* tires with their *multiplied* inside heat.

Out of this *durability*, and the *resilience* of those flexible cable-cords, comes Silvertown's *gasoline-saving economy*, *smoother riding comfort*, and *prolonged mileage*, you cannot afford to be without.

Know Silvertowns by their graceful *extra-size*, and their **RED DOUBLE DIAMONDS**.

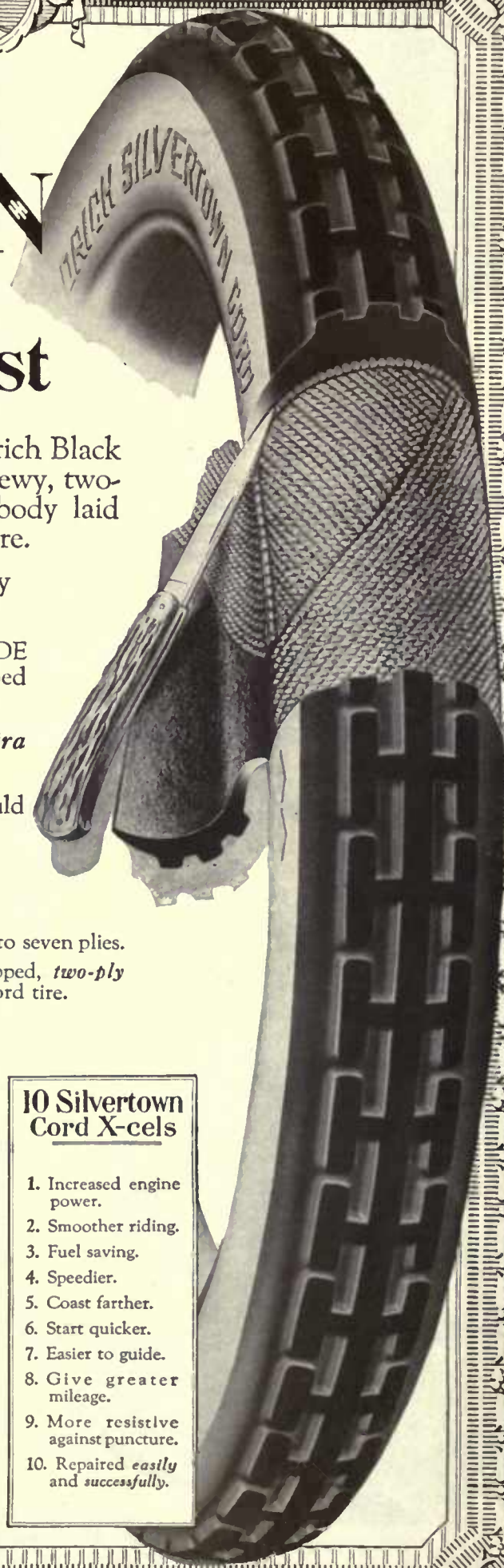
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Also maker of the famous fabric tires
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Dreer's Superb Orchid- Flowered Sweet Peas

This wonderful type, with its wide-open flowers of extraordinary size, with wavy standards and wide-spread-

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Will help you solve your planting problems. It's rich in suggestions based upon a half-century of rose-growing experience. Describes nearly 400 "Best Roses for America" gathered from every land. Marks 81 choicest with ★—a great aid to the beginner. 92 pages; 253 beautiful illustrations. Send for your copy now, before planning the spring planting.

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Robert Pyle, Pres. A. Wintzer, Vice-Pres.
Rose Specialists—Backed by 50 years' experience.

Constructing the Unburnable House

(Continued from page 68)

of the average builder is the cost.

It is never fair to compare mere costs without consideration of other qualities. To compare the cost of a piece of calico and a piece of leather, or of denim overalls and a broadcloth suit means nothing.

Metal studs and joists and frames, concrete beams and composition lath and hollow tile cost more than wood. Cement plaster costs more than the old-fashioned mixture of cement and sand. It costs more to drill holes in cement and other hard materials for plumbing and electric fixtures than to drive nails and screw screws into wood. A cement floor properly laid and finely finished costs as much as a polished wood floor. But when we stop to think that work well done in unburnable, non-rotting materials will last not only the builder's lifetime, but that of his children and their children, the initial cost has a different meaning.

The present high cost of an unburnable house is partly due to the fact that this type of building is not standardized. The exceptional thing always costs more than the usual, both for material and labor. The pioneer must pay for the privilege of pioneering. But let the demand for lasting materials increase until they are the usual thing, letting wood and its flimsy kindred be the exceptional, and the relative cost will actually be reversed.

The unburnable house does away with fire insurance and reduces the cost of upkeep to the vanishing point. The use of lasting materials will make us stop and think a bit before we build, and there will be fewer changes in styles of houses and house decorating and furnishing, which have become almost as frequent as changes in hats and hair-dress.

CLIMATE AND STYLE

Coming to the last consideration: Is the unburnable house adaptable to any style of architecture and all climates? To all climates, yes. To any style of architecture, emphatically NO.

It has been amply proved that the various clay products and concretes, properly used, form walls that keep out heat and cold alike. The frame

house resists neither. There is no climatic bar to the unburnable house.

But it demands a style of its own, individual though not necessarily universal. Why try to express new thoughts in old terms? Ten years ago the dictionary had enough words in it to say all we knew. But it became inadequate with the advent of automobiles and wireless telegraphy and submarines and airships, to say nothing of Christian Science and moving pictures and cubist art.

Those half-and-half houses which have more or less of concrete and hollow tile walls, more or less fireproof roofs, and more or less wood inside, which are commonly called fireproof to differentiate them from their frame neighbors, have kept more or less close to old familiar architectural styles.

But here and there fearless reformers are at work. I know of one in California and one in Iowa, one an architect with a mission, the other a millionaire with a hobby. Doubtless there are others. These two have cast wood aside without apology or regret, together with the belief that the last word in architecture was said somewhere between 5000 B. C. and 1500 A. D., somewhere in Europe or Asia or Africa.

The architect has evolved a distinct style by allowing the outside to express the absolute simplicity resulting from the revolution within; and, all doubting Thomases to the contrary notwithstanding, people who live in these houses find them home-like. They are quite content with their woodless wall surfaces, their frameless doors and windows, their polished cement floors. A school teacher asked that her house be dirt-proof as well as fireproof and she has cut down her furnishings to a minimum she could not have tolerated in an ordinary house. A wealthy social leader was entirely unashamed of uncurtained windows for a year in her \$40,000 home, and then chose a very simple scrim or net. Some have hesitated to cover their severe outer walls with the vines called for in the architect's mental, if not written, specifications. All this shows sheer pleasure in emancipation from flimsy construction and tawdry decoration.

Old-Time Valentines for the Modern Collector

(Continued from page 25)

Many of Them Never Before Published, Suitable For Females In Every Station of Life." Very complete indeed is this vade-mecum, since it outlines the sort of a valentine that it would be suitable for a dressmaker to copy and bestow. One cannot refrain from quoting its elegancies:

From a Dress-Maker

A dress-maker sends you this,
And hopes you'll take it not amiss,
Tho' hard at work, to tell the truth,
I think of thee, thou dearest youth;
O, do not then my love decline,
But be my wish'd-for Valentine,
Be constant, kind, and I will prove
A pattern of virtuous love.

Now in case the dressmaker's knight proved surly, unappreciative or remiss, this same little valentine recipe-book held forth to solace the seamstress these crushing, confusion-heaping stanzas:

To a Vain Gentleman

Your manners truly are beguiling,

You captivate therewith,—
I guess why you're always smiling—
'Tis to show your pretty teeth.

How many by your charms are smitten,
For you these verses show;
By whom, tho' are these verses written?
From thy dear self they flow.

I know you'll boast how many ladies
Have sent you Valentines;
Remember, while you thus upbraid us,
To show your friends these lines.

These old Valentine Writers are as well worth collecting as are old valentines and one may still pick them up in second-hand book shops or find them occasionally included in the catalogs of books at auction.

The colored frontispieces to many of the Valentine Writers are most interesting. Very likely they suggested the issue of printed and engraved

(Continued on page 72)



Special Phlox Offer: *Best standard varieties, our selection, strong field-grown plants, \$1.00 per dozen. \$7.00 per 100. Newest varieties including Elisabeth Campbell, 20 cts. each; \$2.00 per dozen.*

The World's Clearing House for Plant Specialties— Elliott's of Pittsburgh

During unfaltering progress recorded throughout its twenty-five years of business life, this nursery has acquired one of the largest and best collections of trees, shrubs and plants in the world. It puts at the disposal of home gardeners the choicest produced in the leading nurseries of America, Europe and Asia. In this respect we occupy the unique position of the clearing house for the world's plant treasures. As growers, we specialize in those plants which we can grow better than any obtainable elsewhere. In this, many years of practical experience with plant life prove our most dependable guide. In striving after unusual standards we have succeeded in making this

A Nursery Where Individuality in Plants Counts Most

To us, the intrinsic worth of plants is far ahead of their commercial value. Our growing plants are prepared to most fitly serve the purpose intended for them. Intimacy with the growing stocks reveals to us their future possibilities and limitations. If a plant is particularly desirable for trellises or porches, we emphasize this fact. If a shrub is desirable only in connection with certain companions, we say so frankly. Our catalogue is written with the intention to convey to you the finished picture which each of our plants, individually, will create around the home. "Best in the World" is the title of our modest 64-page catalogue which will serve to introduce to you the most important department of our business. A post card will bring it.

Best Bulbs in Season, Select Seeds of All Kinds

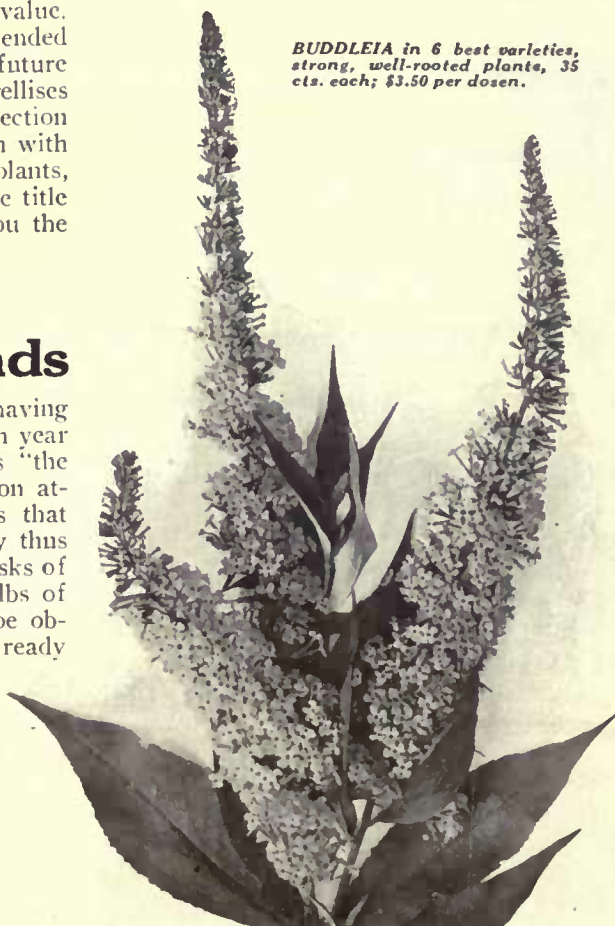
About Our Catalogues

We publish four—two featuring Nursery Stock, one for Bulbs and one for Seeds. *All are free* and are ready for mailing at the logical time of the year. Every reader of House & Garden needs all four to help solve gardening problems. Why not write your name on a post card, say "put my name on your mailing list" and make sure of repeated timely visitors from Elliott's? Yours for prompt action.

Years ago we inaugurated the system, of having a personal representative visit Holland each year early in July to select for our customers "the World's Best" in Bulbs. The only condition attached to our exceptionally low prices is that orders reach us before our man sails. By thus importing bulbs to order, and eliminating risks of loss through over-stocking, we can sell bulbs of the highest grade for less than they can be obtained elsewhere. Our bulb catalogue is ready for mailing about April first. May we book your name for your copy?

We also are prepared to supply all that is best in Vegetable and Flower Seeds. The best varieties only, for private gardens, in strains of absolute merit, await your order at Elliott's. A catalogue of this department is now ready for mailing. Please write for it TO-DAY.

BUDDLEIA in 6 best varieties, strong, well-rooted plants, 35 cts. each; \$3.50 per dozen.



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For 25c we will mail one regular 10-cent packet (40 to 50 seeds) each of

CHERUB, rich cream edged bright rose; KING WHITE, the finest pure white; MARGARET ATLEE, best cream pink; ROSABELLE, a large deep rose; WEDGWOOD, a lovely light blue. Also one large packet (90 to 100 seeds) of the BURPEE BLEND OF SUPERB SPENCERS FOR 1917. The finest mixture of Spencers ever offered.

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W. ATLEE BURPEE & CO.

Burpee Buildings

Philadelphia



Old-Time Valentines for the Modern Collector

(Continued from page 70)

valentines. The demand for these has always been tremendous though of late years the hideous "comic" valentine which two decades ago seemed enthroned in supreme insolence, has, happily for the record of progress, nearly disappeared from civilized communities and from the windows of the higher-class shops. Many a sensitive heart have these atrocities wounded, many a cruel "jest" have they perpetrated. There were, however, many "comics" of the early Victorian period that good-naturedly enough burlesqued the fashions and foibles of the times, and the collector of old valentines will be glad to add any such examples to his collection of valentines as those gathered by Mr. Frank House Baer, of Cleveland, to whom the writer is indebted for many courtesies in forming his own collection. It may be of interest to note, in passing, that Mr. Baer's collection is probably the most extensive in the world. The comic valentine writers have been at their happiest in burlesquing fashions contemporary with their own day. These "comics" run back to 1820.

FRENCH AND GERMAN VALENTINES

Valentines have been as popular in France as in England. Back in the days of the First Empire the famous stationers of the time sold embossed and scented letter sheets on which the love-smitten might celebrate their passion. A little later cupids and other decorative designs found their way into favor on the valentine sheets. A. Leleux of Calais was one of the foremost stationers in the field with such decorated papers of special occasion.

Of course, the home-made valentine preceded the printed, engraved one. Perhaps it was merely written, or written and decorated. Certain German 18th Century calligraphers produced marvellous feats in penmanship, excursions that would seem to make Spencerian attempts pale before their scrolled doves, cupids and altars of Hymen. How the sharpened quills

of a dulled goose could ever have produced such intricacies is a matter for the antiquarian's wonderment, and fortunate, indeed, will be the valentine collector who comes across one of these early scroll-decorated love missives. One of the most prized valentines in the writer's collection comes within the class of the home-made valentines done in watercolor. This particular one is on a piece of old post water-marked 18th Century paper, 7" by 9" in size. Two flaming hearts pierced by arrows rest beneath a tree, wreaths, roses, a flaming torch and other touches are not wanting to display the painter's ingenuity. Finally, so his dear valentine may make no mistake as to the identity of the sender, he has written in tiny letters in the right-hand corner: "James, fecit." How her heart must have thrilled—if James were at all a likely young man and to her fancy—when she read thus that "James made it." Of course, she would know then that "James sent it" as well. There are extant a number—though not many—of home-made American valentines of the latter part of the 18th Century. To come across such as these would, of course, bring joy to the genuine collector's heart.

LACE PAPER GLORY

About 1830 and following that time embossed valentines came annually to be more elaborate, and with the introduction of lace paper, valentines reached their heyday of elaborateness. Then as color printing by modern processes advanced, designs were supplied by some of the foremost artists of the day. Kate Greenway and Walter Crane designed some very beautiful valentines, examples of which every valentine collector should seek to possess. Well-known poets, too, were called on by valentine publishers for verses, all of which raised the literary quality of these printed missives of Cupid to an exalted plane. St. Valentine's Day always has and always will hold an ardent place in the affections of artist and writer.

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by having your architect install

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CRANE CO.

836 S. MICHIGAN AVE.

CHICAGO

Branches in 52 cities

Weatherproof Walls for the Timber House

(Continued from page 55)

while an opposite tendency finally results in an outward bulging of the board thus affected. Again, the uniform wedge shape of these clapboards is another point against them. For, in applying them to the wall, they neither lie flat against it, nor on one another. Great care must be exercised in laying them, or there will be imminent danger of their being split by hard-driven nails.

In the modern "rebated" clapboard illustrated at "B" in Sketch 2, these faults of the old style are eliminated. A notch is cut in the lower edge of the board so that it fits over, and holds firmly in place, the upper edge of the adjoining board. Therefore, only one row of nails—near the thick end—is necessary to hold each board securely to the wall, and they are free to contract or expand. Again, rebated clapboards lie flat against the wall, thereby escaping any danger of being split during the nail-driving.

In the same sketch at "D" is shown another form of rebated siding, often termed "channel boarding," because of the furrowed appearance of the finished wall surface. The boards are applied in the same manner as rebated clapboards. In fact, the only difference between the two is that the

clapboards are wedge shaped in cross-section, while those boards are vertical-sided.

Board-and-batten siding—so named because the joints between adjacent boards are covered by merely nailing other boards over them—should never be applied horizontally for water will surely work its way into the unprotected joints between the battens and the lower under-lapping edges of the boards. This construction verily invites the entrance of water instead of repelling it. However, the outward effect of horizontal boards and battens is decidedly pleasing, particularly so when they are mitered together at the corners of the building so as to reveal the outstanding battens in sharp relief. But to obtain this effect, and yet adhere to the principles of weather-excluding construction, it becomes necessary to alter the cross-section form of the siding altogether, so that structurally it is no longer board-and-batten at all, but simply a combination of shapes moulded to partake of that outward appearance. This combination is depicted at "E" in Sketch 2.

Where a uniform smoothness of surface is desired, the siding boards

(Continued on page 74)

Water of Rain-Like Softness And Spring-Like Sparkle

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It is a simple apparatus which, attached to your house piping, removes from the water every trace of the salts which make it hard, harsh and irritating. Then—you will know the luxury of "velvet water"—you will experience a new home comfort—you will have, in your own home, such water as the Hotel Biltmore, New York, and the Hotel Statler, Detroit, spent thousands of dollars for, to supply their guests.

Write today for the booklet—
"Velvet Water, Velvet Skin."



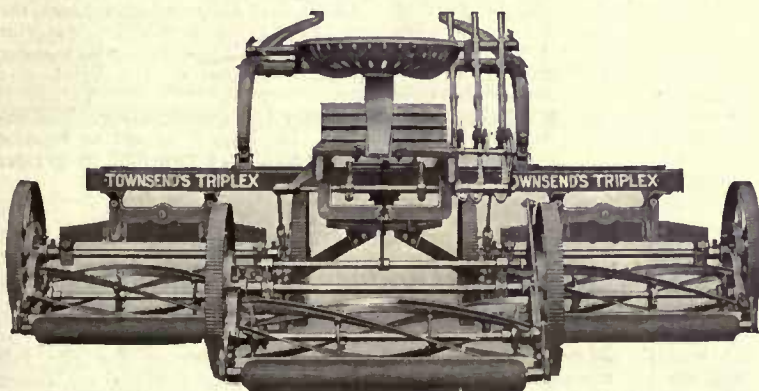
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any three ordinary horse-drawn mowers with three horses and three men. (We guarantee this.)

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The Public is warned not to purchase mowers infringing this patent

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Old prints and half-forgotten paintings, museums and old-world gardens have furnished the treasure-trove from which Mathews designers have drawn their inspiration for the outdoor benches and tables, the trellises and grottos, the arches and gateways illustrated and described in the Gardeners Handbook. With painstaking craftsmanship these benches have reproduced these designs in time-resisting woods. On each piece is the Mathews Hall Mark—the double-pledge of authentic design and faultless workmanship.

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These little Handy Andy frames are 11x12½". 10 of them cost only \$7.59. Price includes glass and cast iron corner cleats and bolts.

This two sash frame is about 6 feet square. Costs \$16.34. The 3x6 feet sash each cost separately \$4.24. Double light same size, each \$5.45.

It's Cold Frame Time Start Your Garden Now Send For Booklet

This new booklet No. 218 tells you exactly how you can, with surprisingly little trouble, have a winter garden under glass. One from which you can be having vegetables and flowers, weeks before seeds are even planted outside.

It shows you how to get a running start on your outdoor flower and vegetable garden; and how to boost it busily after it is started.

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The Booklet tells you what, when and how to plant.

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Get started.

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With a row such as this, it's like having a goodly sized greenhouse. Junior Sash 34"x38½" cost \$2.42 apiece. Standard Sash 3'x6' cost \$4.24 apiece. Double Light 3'x6' cost \$5.45 apiece. Prices on different length of frames given in The Booklet.



Wood in some form is the only exterior treatment which would so well tie this bungalow to its site and give it its definitely homelike charm. Horizontal clapboards instead of stained shingles might have been used

Weatherproof Walls for the Timber House

(Continued from page 72)

should be formed and applied as indicated at "F" in the same sketch. This is known as matched or tongue-and-grooved siding.

The boards should always be laid with the tongue up, so as to avoid the possibility of water lodging in the joints if the latter become wider due to shrinkage of the boards. This shrinkage is bound to occur. The wider the boards, the greater the shrinkage in each and the wider will become the joint between them. So, the best that can be done is to distribute this inevitable shrinkage over a great number of joints. In other words, very narrow boards should be used. In no case should the boards exceed 4" in width, and it is preferable that they be even narrower. In all cases, both edges of the boards should be painted with lead-and-oil before the siding is applied.

VERTICAL BOARDING

The forms of wooden siding designated as vertical boarding are illustrated in Sketch 3. At "A" is shown the common board-and-batten siding. The boards should be set not more than ½" apart and, if they do not exceed 8" in width, be held in place by but one row of nails. Thus the boards themselves require no nailing at all. If the boards are in excess of 8" wide, they should be further secured by a single row of nails down their centers to avoid warping, but no nails should penetrate them elsewhere. The battens should be only wide enough to avoid the danger of the joints becoming uncovered due to the shrinkage, and consequent lessening in width, of both boards

and battens as the sun affects them. Glance again at Sketch 3. At "B" is shown an uncommon but improved form of vertical board-and-batten siding; improved because the boards are lapped, one over the other, beneath the battens. It is more costly than the other type. But, obviously, it is more weather-tight. In this, the boards are penetrated and held secure at one edge, by the same nails that hold the battens in place.

Quarter-sawn lumber possesses so many well-known advantages over the ordinary variety that it is needless here to catalog them. Surely, where cost is not a limiting factor, it would be folly not to use quarter-sawn lumber for all exterior finish; for—to quote an opportune colloquial expression—"it stays put."

Redwood and cypress are the two woods best suited for use as siding. Both of them are especially durable in damp situations, and both are remarkably straight of grain and free from knots. They are also less susceptible to warping, shrinking and swelling than the remaining woods. Redwood possesses a further characteristic that is peculiar to no other kind: it has a truly wonderful quality of fire-resistance and will catch fire only under conditions that would speedily reduce other woods to ashes.

Other than redwood or cypress, the next preferable woods for exterior finish are cedar—either white cedar or the red cedar of the West—and pine. Of pine, the softer variety is the better for use as siding. The so-called "hard pine" is apt to become split in nailing, because of its greater brittleness.

Celebrating the Downfall of Golden Oak

(Continued from page 21)

selves may do either in the direction of reproducing the models they have left us or in the direction of adapting them to our immediate requirements.

To begin with the nearest past that can furnish us with worthy precedents, we may look at the records of good carving left us by our Colonial forefathers who apparently knew much better what to do with the materials at their command than did some of the generations that succeeded them. Some of the fine 18th Century interior carving rivalled in beauty of design and finish of execution the work produced in England by the school of wood carvers who took their cue from Grinling Gibbon, Cibber and their immediate followers. A part, indeed, of this decorative woodwork in our old American houses was brought across the water from England, but a much larger portion of it—in fact, almost all of it—was the work of our own local

artisans, and jealousy for the fair reputation of our Colonial craftsmen prompts us to point out that their handiwork, in most cases, was in no respect inferior to the performances of their British cousins. In this very connection, it is worth remembering that the ships' figure-heads wrought by William Rush, one 18th Century American wood carver, when seen in British ports elicited such admiration that he was on more than one occasion entrusted with carving commissions from England.

The earliest American work, like the architectural detail of the forepart of the 18th Century, was of robust and vigorous proportions and is not to be found in any great abundance before about 1740. Up to that time the amenities of interior woodwork consisted mainly of well considered mouldings and nicely proportioned panels. Nevertheless, we

(Continued on page 76)

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Celebrating the Downfall of Golden Oak

(Continued from page 74)



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do occasionally meet with a buxom egg and dart moulding, a determined looking rosette or an emphatic acanthus leaf. All of these devices were well wrought but there was a certain roundness and vigour of line about them that are absent in the more attenuated renderings of the latter part of the century. Their round and positive character merely indicated the current conception of line that also made possible the delightfully chubby contemporary cherubs.

From 1740 or 1745 onward there is greater variety and quantity of carved ornament. Acanthus leaves, rosettes, flowing conventional foliage, urns, fretwork, cockle shells, masques, pineapples, swags and drops of drapery or laurel, wreaths of fruit and flowers, and various other motifs appeared with steadily increasing frequency. For excellent instances of this phase of interior wood carving in America, the reader may be referred to the ball room and stairway of the Lee house in Marblehead, Massachusetts; the State House, Whitby Hall and Mount Pleasant in Philadelphia; the staircase of Tuckaloe in Virginia or some of the old houses in Annapolis. In this period, too, heraldic carving was practised to some degree.

In the latter part of the century when the spirit of Adam refinement had taken a firm hold upon popular taste, we find more delicate and attenuated renderings, less vigorous relief, a tendency to smaller scale and finer detail and a greater variety of decorative motifs as well as greater flexibility in making use of them. There were the customary urns and arabesques, the swags and drops, the vases and paterae, the spandrel fans and sundry others that one always associates with the elegance and polish of the age of the Brothers Adam. The Adam type met with high favor and found abundant expression in America at the hands of architects and craftsmen who drew inspiration for their work directly from England.

McINTIRE THE MASTER

At the same time, America had its own adequate exponent of the decorative spirit of the age in Samuel McIntire of Salem, who was first and foremost a carver of wood and was never so happy as when working in that medium. His fame as an architect is undoubtedly great but the greatness of his architectural work and its quality of satisfying permanency are due to his consummate good taste in wood carving and his good judgment in its use more than to anything else—indeed, more than to all other elements put together. A McIntire room often possesses the exquisite delicacy of a cameo. The best and most convincing specimens of McIntire's work are, of course, to be found in his native town of Salem, although examples of it are to be found elsewhere, also.

The other contemporary wood carvers never developed as much individuality in their work, but while they drew more directly from English precedents, their performances were almost without exception highly creditable to any place or age. Hundreds of old mantel pieces throughout the Atlantic States attest the skill and taste of their designers and carvers. More extensive manifestations of Adam interior wood carving are to be seen in various old city houses in Boston, New York and Philadelphia among which may be particularly mentioned The Woodlands in the last named city.

All through the 18th Century, both in its earlier robust types and in its later types of greater refinement, the enrichment of wood carving was bestowed upon mantels and overdoor ornaments, door and window trims, cornices, the capitals of pilasters and pillars, the brackets beneath the treads of steps and sundry other places where carved embellishment was appropriate. The only difference in points of elaboration between the first and second phases was that in the first the overmantel panel and attendant decoration constituted an important consideration; in the second, all adornment was lavished upon the mantel itself and the overmantel feature had virtually disappeared so far as any fixed architectural treatment was concerned.

During the period of the Classic Revival much the same general conditions continued save that delicacy of design disappeared entirely and in its place came a conspicuous and insistent ponderosity. Nevertheless, the Classic Revival carving is not without a certain dignity and charm.

THE CHARM OF ENGLISH CARVING

Going back to an earlier date we find the exquisite creations that graced English houses during the reigns of Queen Anne and her predecessors William and Mary, a time when the American Colonists had not yet become sufficiently well to do to indulge in the luxury of carved ornamentation in their dwellings. This carving, directly proceeding from the inspiration of Grinling Gibbon and his school was both opulent and virile. It was wrought in high relief and often displayed remarkable undercutting and was the very thing needed to correspond with the rotund swelling contours of the mouldings and the broad bevel flush panels. It was perfectly in scale with all of these details and properly balanced them; with lighter and more refined details it would have been overpowering while they, in turn, would have been completely dwarfed and lost. Notwithstanding all their boldness of line and bigness of scale, an examination shows these carvings to possess the utmost nicety of finish and dexterity of execution.

The best examples of this type of carving are to be seen in England, in our museums, in panelled rooms brought bodily from the other side and in the works of reproduction by our own architects. The motifs employed were almost wholly fruits, flowers and leafage with occasional birds, human figures or mythological creatures. Swags and drops seemed to be the favorite form of composition. For mouldings the egg and dart device or a succession of acanthus of other leafage were general favorites.

Through rooms brought hither from England and through recent reproductions, the public has become fairly familiar with the interior wood carving of Tudor and Stuart days, with its masses of enrichment centered about the fireplace and overmantel, and with the designs sometimes carried around the top of the room or the head of the panelling as a kind of frieze. Owing to our present familiarity with this phase, it is scarcely necessary to dwell upon it further than to observe that closely akin to the subject of carving is the subject of turnings and mouldings. Not a few of the old houses of this period owe the entire charm of their halls and staircases to the well considered turnings of the balusters and newel-posts. The question of turn-

(Continued on page 78)

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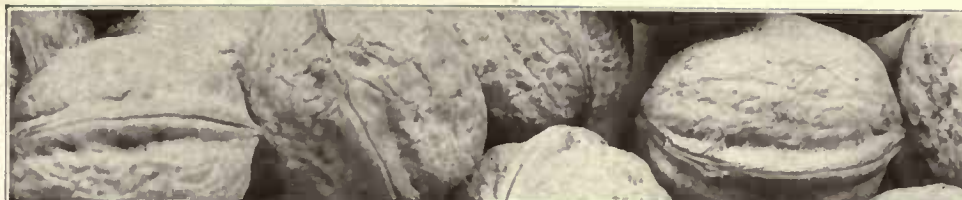
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Illustration shows Dwarfs fruiting first year after planting

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Celebrating the Downfall of Golden Oak

(Continued from page 76)

ings and mouldings is, perhaps, in the estimation of some a relatively small matter, but it must always be remembered that it is the little things that count and they cannot afford to be overlooked. This is a subject that we, in America, need to take very much to heart. In the carving of the Stuart and Tudor periods we find not only modelled work and work in the round, as we do almost exclusively in the phases first considered, but we also find a great deal of the flat work and occasionally instances of scratch carving. The character of the wood was often responsible for the character of the carving and it can be readily seen that oak is a much more obstinate medium and imposes many more limitations than the white pine used in later phases, occasionally with lime wood, which permitted fluidity of line and delicacy of execution that would have been quite out of the question with oak.

ITALIAN INFLUENCE

Italian architectural types furnish a no less inviting field of investigation and we could find copious material in grilles, ceilings and carved doors to hold our interest, but from the types already passed in review and visualized in the mind of the reader certain aspects of the subject should be quite

clear. In the first place, it is plain that the past supplied abundant precedents to convince the most skeptical that there is an ample field for interior wood carving and that there are well defined types suitable to each architectural style. In the second place we have seen that our own American past supplies us with admirable precedents for emulation. In the third place it is clear that there are well defined principles upon which the employment of carved decoration is based. We have seen in the practice of the past that the embellishment was invariably applied to some feature of architectural significance. In other words, the past application of carving has obeyed the fundamental law of adorning structural lines and leaving other parts plain.

Our architects have already availed themselves of the inspiration afforded by the work of the old interior wood carvers and we may be sure they are going to do it still more in the future than they have in the past. It therefore behooves the housebuilder and the householder, if he is minded to bring one more additional source of enrichment to the joy of living, to study the interior wood carving of the past and aid the architect in restoring to its rightful place of honor a resource of which we were so long deprived.

February Furniture

(Continued from page 29)

settee of the type shown which, in this case, is accompanied by a matching chair. In fact, these two pieces are copied from favorite models of one of the most successful decorators. It measures 4' long and has legs of mahogany, and, like the chair, it is shown covered in a fancy chintz with a yellow ground striped in white and black with a gay design of blue and black. The arm-chair comes at \$45 and the settee at \$65. Covered in denim or muslin it is the same price.

Another interesting grouping is shown below. To appreciate it one must see it in its colors and visualize it in place. The small chair, which is of English cottage lines, is painted green with decorations in dull colors, the knobs and rungs being mulberry. On the splat is painted a little lady of Japan standing beneath a cherry

blossomed bough. The very shape of the chair bespeaks its comfort. It is 33" over all and the seat is 18" from the floor. It sells for \$11.

Beside it is a little nest of tables in red or black lacquer. Each table has a glass top inserted in the frame. Both frame and legs are decorated. The largest table is 12" x 14" and 22" high. It can be used in the living-room or on the porch, or, for that matter, any one of the dozen places one finds for a nest of tables. This nest of three tables comes priced at \$27.50.

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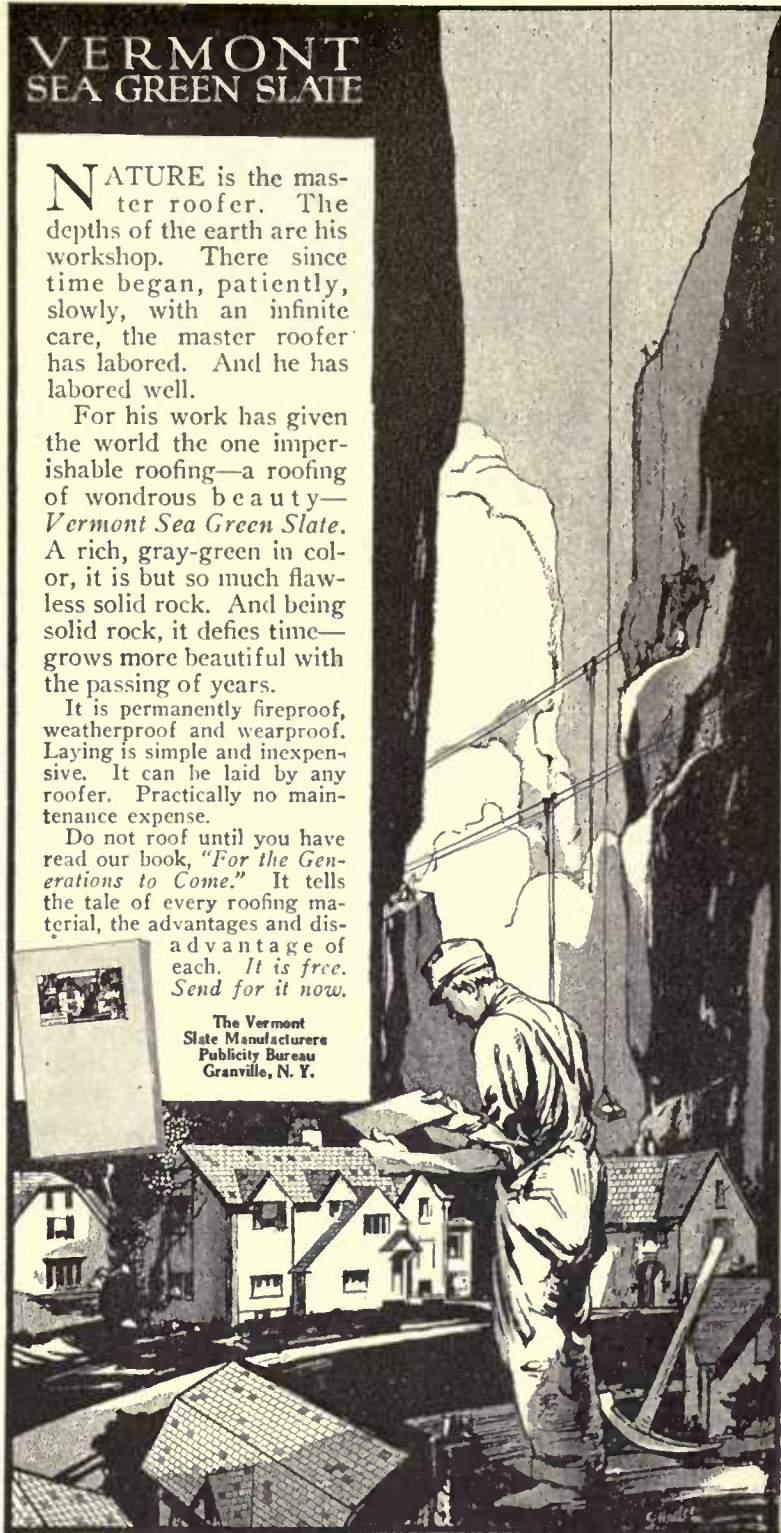
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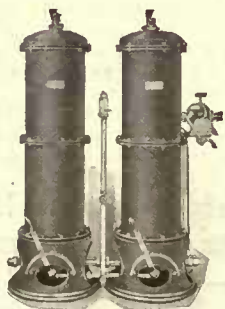
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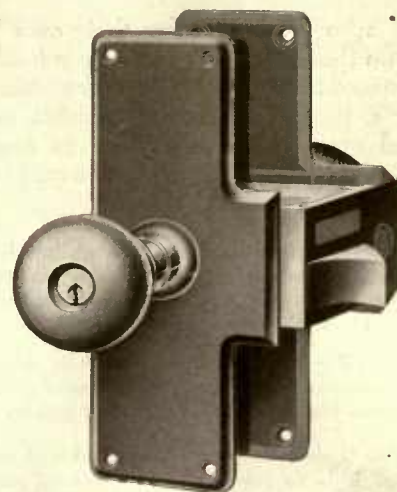
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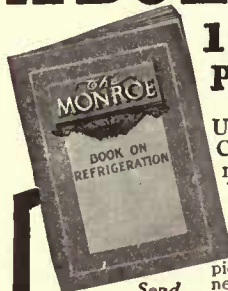
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Homes that Were Built of Pine

(Continued from page 38)

the ancient fences, some of which are very picturesque in their carving and the design of the posts, have been left standing. Few, if any, show any effects of the ravages of time.

WHITE PINE IN ORNAMENTATION

It was not until the commencement of the period of commercial prosperity that ornamental use was considered to any considerable degree. It was then, when ship owners were moved to ornament their vessels, that we find a few of the old-time figure-heads. It must be remembered that the clumsy ships built by the owners rivalled one another in ornamental design, and that each and every one bore proudly upon the prow a figure-head. Some of these have been carefully preserved, and are found today used as decorative features of a modern garden, or peering out from the eaves of an up-to-date home. If they had been constructed of ordinary wood they would have perished long ago, but fortunately for us the endurance of the timber so prevalently used in that day was considered for this purpose. One reason for this may have been that the white pine was soft and easy to carve. The wood carvers of the period had primitive tools, so that the easy working of the wood was essential to the perfect carving of the more intricate designs. Some of these were very elaborate.

Nothing is so picturesque as an old mill, more especially when it has been silent for many years and has become softly weathered and vine-clad. Some of these are found on the shore of Cape Cod and are in as perfect condition as they were when first built. The outer boards were often whip-sawed, while the framework was hand cut, often showing the sign of the adz. These old mills vary in size and use, but they were generally used for the grinding of grain.

The evolution of the porch shows often the date in which the house was built, the first being mere doorways, while with the accumulation of wealth more elaboration and carving were incorporated in their design. Sometimes they were simple Ionic columns, showing ornamentation above. Again, we find only the framework of the door finished with dentation and Corinthian columns. Later on, when the fever for carving and ornamentation had reached this country, the porches designed were often works of art. Out of the white pine were carved realistic grape-vines with their burden of clusters, and it is to this latter type that the architects of today are turning for copy.

PANELS AND MANTELS

Rarely, if ever, can we today find as wide boards as were used for panelings in the olden times. It must be remembered that in those days the trees were so huge that cornice, mouldings or panels could be hewn out of one solid piece. This accounts in a way for the wonderful examples of pine woodwork that are found in Colonial houses. The panels differed according to the fancy of the worker—the pattern-maker, woodcarver and cabinet-maker—each of whom chose white pine for the most exacting uses that wood could be put to. The designs of the old cornices have been copied in many homes of today, and vary in size, some showing mere dentations, while others measure many inches in width and have been worked out artistically to show several different ideas carved in the same cornice. This fact is also true of doorcaps, many of which are perfectly plain, finished only as a frame and casing,

while others are much more elaborate. We occasionally find designs of urns and other subjects in the center of the cap. We note, too, that while some of these caps show simple paneling, others are flanked with fluted columns, either Ionic or Corinthian.

Studying carefully the old-time fireplaces, we are enlightened still further. It would have been very hard in a different kind of wood to have wrought out elaborate designs. To be sure, the early fireplaces were bricked in with hand-made bricks, rough in mold and topped with a mantel of white pine whose only ornamentation was fluting underneath. These houses are the ones that show huge timbers of the same wood, few of which were cased in.

In the more elaborate mantels we find a great variety of designs. Often they had only a central figure for ornamentation, but this showed excellent carving, delicately cut and exquisite in finish. This work was done generally by a wood-carver, the most famous of his trade being Samuel McIntyre, of Salem, Mass., whose wonderful designs have won him a high place in the world of art. Sometimes these panels, instead of being plain, were wonderfully ornamented and almost like the frame of a mirror. In carving, pictures are out of place, as they destroy the design and fail to bring out the texture and grain.

The cornice and panelling are all that are needed to add richness to the walls of the room. These were often panelled to the ceiling, but generally there was the wainscot only, the walls being plastered above, the plastering being generally covered with one of the rare pictorial papers which were so prevalent in that day. While the panelling was in white pine, and generally worked out in our own country, yet some of it was brought from foreign lands in the holds of the ships which were of the same material.

IN HALLWAYS AND STAIRS

One of the best proofs of the value of this wood is found in the hallways of the old houses. When carefully examining the balustrade we find that the boxed stairs are ornamented with balusters, each one of the three being of different design, while the space between the boxes often gave a chance for carved ornaments. The newel posts varied, sometimes being perfectly plain, and again showing wonderful carving. Much of this work was done by the ship carpenters during their leisure hours, and this accounts for the nautical trend that we often find in the designs. While the wood used was almost without exception the white pine, yet the rail was more often of mahogany, the dark and the light woods bringing into evidence the value of each.

The present century builders are turning more and more to the works of the old master builders and carpenters for copy. This is not to be wondered at when we note the dignity of line and wonderful balancing of proportion. Then, too, it must be remembered that there is a great range of subjects that was brought about by the builders being forced to rely upon their brains for subject matter and design.

The symbolism of the pine tree has been used since early days. The Persian potter wrought it into the lighter turquoise of his plate, and Zoroaster passes his symbol to Mohammed. Wherever the pine is mentioned in literature, one feels instinctively the harmonious measures, the wonderful whispering of the trees that have been chanted in poetry, in prose and in our homes.

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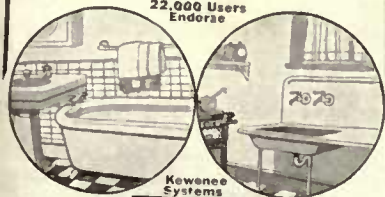
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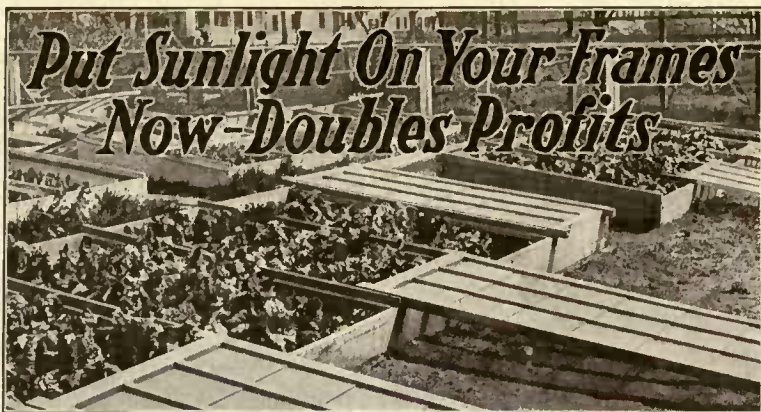
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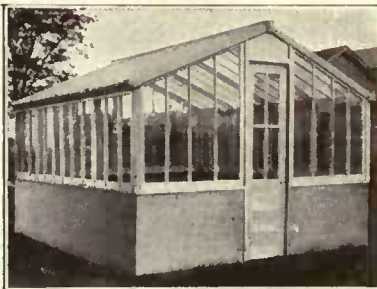


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The Awakening of the Seed

(Continued from page 54)

operate, and what we, as Nature's apprentices, must do to get the results which she succeeds in getting herself. There are rules, to be sure; but in gardening rules are unsatisfactory. There are too many exceptions, and the gardener who will take the trouble to study out the reasons and the underlying principles governing the growth of plants will have "luck" with him—or with her—a greater number of times than will the rule follower.

WHAT IS A SEED?

Wonderful have been the inventions of man during the last two years for the destruction of life; but the most ingenious shell so far perfected is a crude thing compared with the little shell which a maturing plant shoots into the future, to insure the continuation of life. The automatic timing device by which it is to be exploded when right conditions occur, remains in working order for years, or even decades. The chemical ingredients designed to accomplish the explosion are not only protected by the outer shell, but are packed away in insoluble forms that will keep indefinitely until, when the proper time arrives, and oxygen and hydrogen—in the form of water—are added to them, chemical action of the most complicated kind takes place, and starts the train of physical action and reaction which culminates in the production of an organism capable of sustaining itself and of growth. Merely as an example of an ingenious contrivance, based upon known laws of physics and chemistry, the commonest, most ignored little weed seed so far surpasses anything that Man ever made that he may well feel hopeless in ever trying to compete.

The general conception of plant growth is that the seed merely carries, in some unknown way, the germ of life, and that it is the soil, "the holy earth," that really does the trick when the seed is put into the ground to grow. This is far from being the case. The seed contains within itself elements which certain conditions are capable of transforming into a little plant, complete in lock, stock and barrel. Moisture and a certain amount of heat are the only outside agencies required.

The first thing to fix in the mind, then, when we turn from the study of plant germination to how to make sure of getting results in actual practice, is that the soil is only the medium in which the seed is to be given a chance to do its work, so far as the first stages of growth are concerned. To make sure of germinating our seeds successfully, then, we need a soil that will furnish abundant moisture, and supply it constantly; and, in addition, will not put physical obstructions in the way of the developing seedling, which even under the best of conditions has a tremendous amount of work to do. In addition to that it is of the greatest importance that we supply the degree of heat which experience has shown, in any case, to be the most favorable to the transformation which must take place in the seed.

If you will take a number of good seeds of any kind, and put them in cotton in a glass, with enough water at the bottom so that the cotton is kept constantly moist, and cover the glass almost entirely with a piece of cardboard before you put it in a temperature of from 60° to 80° (less warmth is needed for some seeds), you will find that practically every one will germinate and produce a small plant—roots, stem and leaves.

If you will try this experiment, and keep the facts connected with it in mind, when you are putting the seeds into flats or seed pans for starting your plants, and aim to furnish conditions as nearly identical as possible with those given the seed in the cotton, you will be certain to succeed. Let us see how it works out:

We want a constant supply of moisture; in order to furnish this the soil must have a high degree of absorption, or be spongy in its character. Ordinary garden soil is not wholly satisfactory in this respect. We can make it so by adding something of a more porous nature. The best grade of commercial humus is capable of absorbing several times its own weight of water, while average garden soil will absorb only about its own weight. You can readily see, therefore, the advantage of making the compost in which you expect to start seeds one-half to two-thirds humus mixed with the soil. While humus is usually the most available and convenient thing to use, leaf mold or chip dirt can be used in place of it, if you can get them readily.

PROPER MOISTURE SUPPLY

The next problem is that of keeping the soil moist, particularly on the surface where the small plant will be forming. If you had allowed the cotton in the glass in which you were experimenting with your seeds to dry out for any length of time, a day or two after the roots and the tiny stem had pushed out of the seed, you would have just seen what frequently does happen with seeds started in the soil. The seed germinates, the little plant begins to develop—and then the supply of moisture gives out and it dies in a few hours. The object in covering the glass with cardboard was to keep the surface of the cotton, and the air about the plant as well, saturated with moisture. A pane of glass put over the seed pan or the flat in which you are starting your seed will accomplish the same result. It forms a miniature forcing frame, preventing the air about the seedlings from being dried out by coming in contact with the drier atmosphere of the room or frame in which the seeds are being started. It should, however, not be put on quite tight, as it is essential to have fresh air as well as moisture available for the plants.

If you mix up a soil such as that described, give it a thorough watering some hours before you plant, and keep it covered with the glass, you will find that most seeds will germinate before it is necessary to water them again. If watering is necessary, most likely it is only the surface of the soil that is dry, and a moderate amount of water supplied carefully, with the finest spray you have available, will be sufficient.

PLANTING THE SEED

Each little seed that germinates has a herculean task sending its shoots up through the covering of soil into the light. The strength exerted by a sprouting seedling, in proportion to its size and weight in pushing through and throwing aside the soil particles in its struggle up to the light, is one of the greatest marvels of this whole marvelous business. In comparison, Sandow was a puny weakling. And yet many gardeners thoughtlessly heap over their seeds a weight of soil through which there is no possibility of their being able to struggle.

The character of the soil with
(Continued on page 88)



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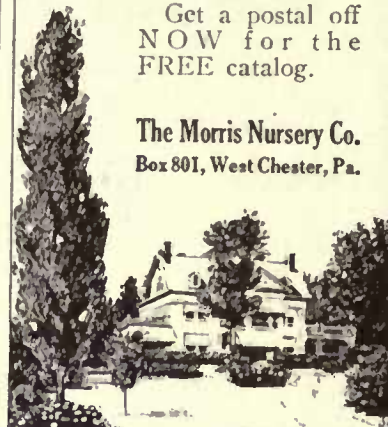
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The Awakening of the Seed

(Continued from page 86)

which the seeds are covered is important as well as the amount. In the light, sandy soil of the table lands of higher Colorado, the Mogui Indians plant their seeds of corn from 13" to 14" below the surface! A soil not only light but one that will not crust or crack is desirable. The humus or leaf mold mentioned above is of this character. For this reason, as well as for its moisture absorbing qualities, it is useful in the soil for seeds.

While a continuous supply of moisture is necessary, a surplus is likely to prove fatal. Ample drainage should, therefore, be provided in the bottom of the flat or seed pan. Place a layer of sphagnum moss in the bottom of the pan or flat, with perhaps some broken crocks under it before the soil in which the seeds are to be sown is put in. The soil should be packed down lightly and firmed around the edge so as not to leave any air spaces. But in order that there may be a space between the pane of glass placed over the flat and the level of the soil in the flat, leave the soil 1" or so below the top of the sides of the flat.

Small vegetable seeds and the medium size flower seeds should be covered $\frac{1}{2}$ " to 1" deep. Very small flower seeds may be sown in miniature drills or trenches made with the end of a lead pencil, or merely scattered on the surface, covered with a sprinkling of leaf mold or humus and pressed firmly into the soil with some flat object such as a bit of board. As the little seedlings will be transplanted as soon as they are large enough, they can be put in rows 2" or 3" apart. This is usually better than scattering them broadcast, although that method is all right if it is carefully done and the seed evenly distributed. Larger seeds—those the size of a pea or bean—can be covered from $\frac{1}{2}$ " to 1" deep.

CARING FOR THE SEEDLINGS

The seed itself supports or forms the little plant until it has developed to where it is capable of supporting itself—provided sufficient moisture, light and heat are available—the character of the soil greatly influencing the root development. If food conditions are favorable, the root system will develop vigorously; if they are not, the roots will start out in search of more favorable feeding ground. Plants which are to be transplanted, therefore, should not be started in a flat or pan in the bottom of which a layer of old, rotted manure or rich compost has been placed. A fairly rich garden soil, mixed with humus, will give good conditions for the immediate development of roots, making plants which will be ready to transplant early and easily.

Moisture is as necessary for continued growth as it was for germination. However, the less frequently one has to water to keep the soil moist, the better. Having the foliage and the surface of the soil wet is one

of the causes of that *bête noire* of gardeners, the "damping off" or mysterious death of seedlings. Unless the watering is very carefully done, the little seedlings may be more or less knocked down in the process. The safest way is to have a large pan in which the flat or seed pan can be partly immersed, the soil getting wet from the bottom up, until the moisture just begins to show on the surface. In this way the soil can be much more thoroughly soaked than from above, and there is no danger of injuring the seedlings. Care must be exercised, however, not to overdo this watering, as the soil should not be allowed to get soaking wet.

SHORT CUTS TO GERMINATION

Some seeds, as we have already seen, have hard casings or shells. Nature, who does not have to be in a hurry, takes care of these in her own way, but the impatient gardener, anxious for immediate results, takes a short cut by using a knife or a file to start the process before he plants. Cannas and other hard seeds will germinate more quickly if they are carefully slit or filed part way around so that the expanding seed within can readily force them open. In doing this be careful not to touch the "eye" of the seed. Soaking in warm water for several days before planting will also speed up germination. This is done with slow germinating seeds such as celery and parsley, as well as with the hard shelled ones.

While light is not essential to the process of germination, the little plants, as soon as they reach the top of the soil, should at once be put where they will get all the light possible. Otherwise they will grow up tall and spindling, and in a short time be worthless. To keep them growing rapidly and to have them strong and stocky, the soil should not be allowed to get dry, and the more fresh air that can be given them the better, so long as the temperature is kept up to that required by the kind of plant being grown. Where it can be followed, the method of sub-watering already described is far preferable to the use of the ordinary watering can, until the plants are large enough to transplant.

If plants are started near a window they should be turned occasionally to keep them from becoming lop-sided. If they have come up so thickly that they begin to crowd at once, they should be either thinned out immediately or the surplus snipped off with a small, sharp pair of scissors, so as to leave plenty of room for the others to develop. A dozen good plants will be of more use to you than fifty poor ones that have been crowded.

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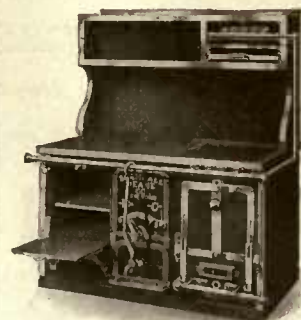
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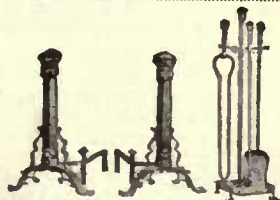
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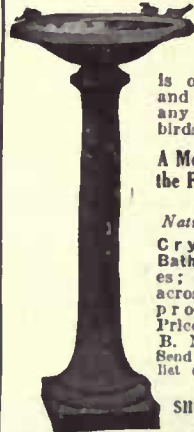
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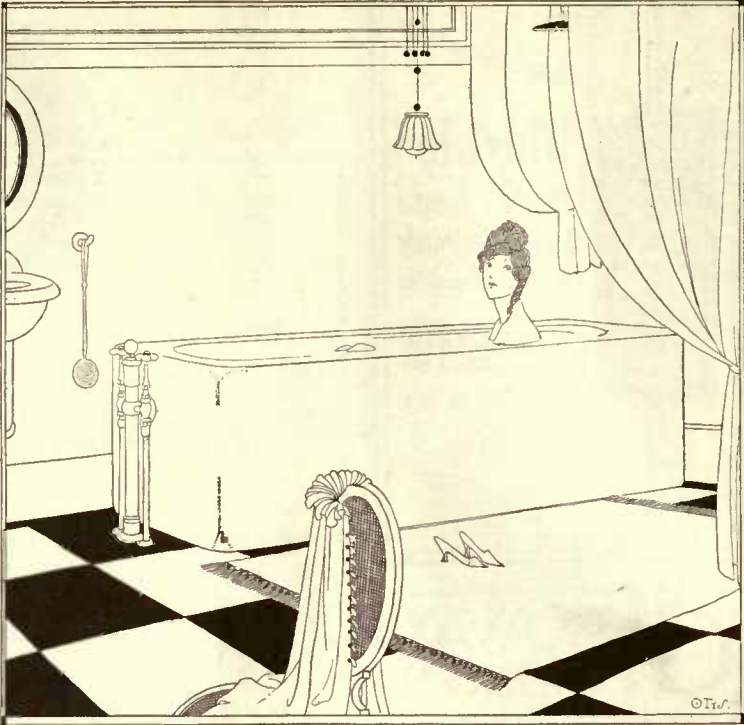
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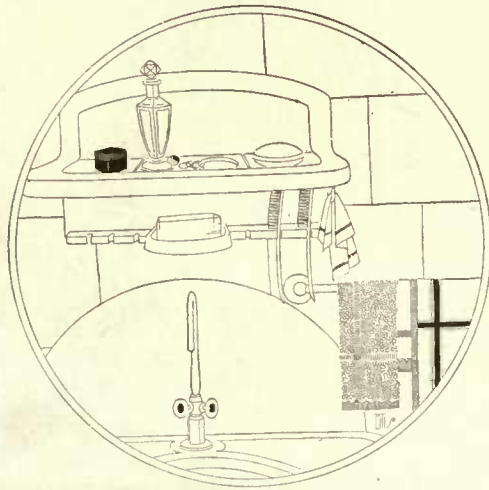
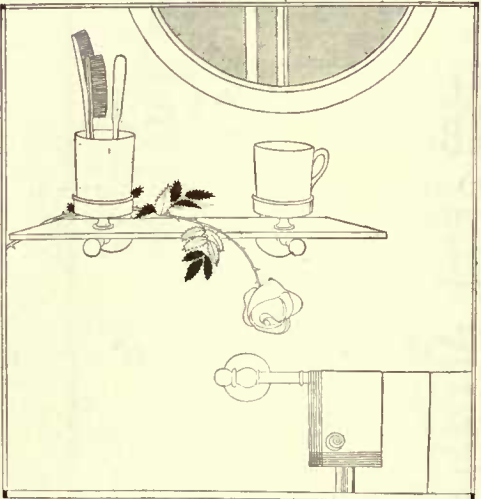
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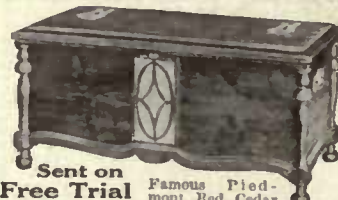
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Outland Fruits for Inland Gardens

(Continued from page 43)

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long tap roots. For this reason only young, small plants should be used. When mature, the trees usually are from 20' to 30' high, though they do reach to 80' or thereabouts when crowded in the forest. Their preference is for a spot that is fully exposed to all the sunlight there is, in a soil not wet but rich and deep and warm. Laden with its translucent fruits that seem about to drip from its boughs like a thick flowing amber, the persimmon tree is a lovely sight, suggesting the plum in sufficient measure to account for its other name, date plum. For my own diversion and satisfaction, I am trying a specimen of this tree on a wall, being a great believer in wall fruits and also a strong advocate of the decorative quality of trees handled thus.

Of course, everyone tries eating a persimmon before it is ripe—once! Speaking of this, I can only say that it is my belief no one can appreciate the ripe persimmon who has not set his teeth into the unripe; therefore, go ahead and try them!

TWO OTHER FRUITS

Mulberries are unquestionably hardy, being native to the temperate regions of the world generally. The variety cultivated for silkworms to feed on is *Morus alba*, while the fruiting mulberry is *Morus nigra*. Our native *Morus rubra* also has been used to produce fruiting varieties. But generally, the mulberry has been planted here as an ornamental tree alone, either in its natural form or grafted high on Russian stock, when it becomes a weeping specimen. Such specimens are cunning arbores and playhouses for either kiddies or grown-ups.

Morus alba, the white mulberry, is naturalized along roadsides in the East, where mulberry culture was undertaken on an extensive scale a hundred or more years ago. Its berries are extremely sweet and usually white, though sometimes a tree with dark purplish or almost black fruits is seen. Do not judge the cultivated fruit by these seedlings, however. Get New American or Downing's Everbearing and realize what it means to have berries that "melt in your mouth." The Downings especially have a winey flavor that sets them apart from all other fruits. They are purplish, while the Everbearing are almost black. They will do well on practically any soil, even that which is very poor and gravelly, located on barren slopes.

While the quince can hardly be called an uncommon or little known fruit, it is so seldom found in market or anywhere but in very old gardens that I have thought it well to call attention to its merits. Of course, no one can eat a fresh quince in his hand; or if he could, he does not. But as a cooked fruit there are few things that equal it in richness and distinctive flavor; and, of course, quince marmalade is one of the most ancient of delicacies. Quince jelly, too, used to be highly prized and would be today if quinces were available to make it.

The orange quince is a bright golden variety that is very productive and ready in October; Champion is large fruited with tender flesh—an excellent keeper, and it bears very young; Meech's Prolific is a particularly beautiful variety that is very fragrant, and early.

The soil that quinces like best is rather heavy and should be retentive of moisture—what is commonly called a clay loam; yet it should be well drained, for best results. They

are shallow rooted trees and ought never to be uncovered over their roots during winter. In orchards a cover crop is always planted underneath the trees; in home grounds they may be allowed to grow as any small tree or shrub, with the lawn extending right up to their boles. Few shrubs are more lovely, either in bloom or fruit, than the quince, for added to the beauty of the flowers—these are like greater apple blossoms—and the golden fruit, is the extremely picturesque habit of growth.

FIGS AND KUMQUATS IN AMERICA

The classic fig has been fruited in Michigan, unprotected save by a high board wall enclosing the trees in winter; but usually it is not attempted north of Philadelphia. What has been done, however, indicates what may be, if one has a mind for fresh figs with cream on summer mornings. A great deal has been written and said and believed about the fig insect, a little wasp whose sting is supposed to be necessary to the formation of fruit in certain species, and this insect has been introduced to the fig orchards of California. As a matter of fact, it is not the sting of the insect but its presence within the fruit that is needed, and its function is the same as the bees' on ordinary blossoms: that is, it aids pollination. It is necessary, as a matter of fact, in some varieties and not in others.

Probably no other plant has its life processes so interwoven with the life of an insect as this same fig. In its wild state it bears three crops of fruit, two of which are barren of pollen and produced solely for the benefit of the little wasp aforementioned. This wasp lives and moves and has its being generally in the wild fig (*Ficus carica* var. *sylvestris*) of Asia Minor, usually known as the Capri fig. But leaving her native home, the female of the species—the male is wingless—cuts her way into the half grown fruits of the Smyrna fig (*Ficus carica* var. *Smyrniaca*) through certain interlocking scales which protect this fruit's apex, losing her wings as she passes in; and there she presumably lays her eggs and then perishes, her tiny body being absorbed into the fruit as it grows. It is not, indeed, certain that she does lay her eggs before death overtakes her; if she does, these too perish; and were it not for the Capri figs, on which certain of the wasps remain notwithstanding the proximity of the Smyrna variety which is so potent to draw certain others, the whole race of these marvelous little creatures would perish in a single season. It is altogether one of the greatest marvels of the insect world, and taken in connection with the two extra crops of the wild fruits, constitutes a provision of Nature for the persistence of species that is without parallel.

The fig which it is advisable to select for planting as a garden specimen does not belong to this variety, however, so the absence of the wasp need give no concern to the gardener. This is the white Adriatic, used largely in California for drying. It is rich in flavor and sweet, its flesh being yellowish white. The Blue Genoa is another variety of great merit.

Probably the only way of wintering that is fairly certain to be successful north of the fig's natural limits, is to lay down the trees in the autumn and cover them with earth. In order to do this conveniently the trees ought not to be larger than good sized bushes. It seems to have been more

(Continued on page 94)

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Outland Fruits for Inland Gardens

(Continued from page 92)

satisfactory in its results than wintering indoors; but if all else fails, there are varieties of this delectable fruit which may be grown in tubs and which will furnish the table with this greatest of fruit delicacies. I say greatest of delicacies advisedly; for even in California where fig raising is an industry, prime fresh figs are not often found in market. The fruit is tender and cannot stand shipment; and so, like the finest fruits of all kinds, the only way to enjoy it is to grow it.

The Kumquat already spoken of is of simplest culture indoors, thriving in a light sandy loam. Rather than handle and transplant this in spring and fall, plunge pot and all into the earth during the warm days of summer, if you desire to use it as a garden specimen.

AS TO NUT TREES

Of the nut fruits, not one but is highly desirable as a tree and equally desirable for the nuts. Walnuts, both black and English, which are respectively *Juglans nigra* and *Juglans regia*; hickories, which include the pecans—these doubtfully hardy, although varieties have been tested that it is claimed will grow and thrive in the northern States—hazels and filberts, which are simply varying forms of *Corylus Avellana*, and chestnuts are all quite as worthy of being used just for their effect as are any of the regulation shade trees commonly used everywhere.

The chestnut alone is under the ban, owing to the prevalence of the blight which is killing it throughout the land, in both its wild and cultivated state; but the Japanese chestnut is usually resistant to this blight. Single trees may be protected by spraying as easily as an apple tree is guarded against pests, but forest trees suffer because this is not possible. There is not a variety that is sweeter to eat raw than our own American *Castanea Americana*; The Japanese *Castanea crenata* improves with cooking, and in some of its varieties is exceptionally sweet; the European chestnut (*Castanea sativa*) is more susceptible to leaf disease and fungous troubles generally than our own, so it is hardly wise, at the present time, to plant it. As certain of its varieties furnish the great nut meats which the French refer to as *marrons*, and as certain others have been a common article of food for many years, it seems unfortunate that it should not be grown here just for the sake of these exceptional nuts. With careful attention to spraying, I see no reason why it should be omitted, although American grown varieties of the Japanese species are showing such excellence and splendid size that it hardly seems worth while to undertake raising a species of such doubtful qualities as far as resistance to disease is concerned. Paragon is a variety that is fine in flavor, early and very productive. It is listed in the catalogs of some of the prominent nurserymen.



The Care of Household Utensils

THE life of housekeeping utensils may be greatly prolonged, as well as the working facilities made easier, if the implements are properly cared for and cleaned.

If when tin ware is new and before being used it is rubbed well over with lard, then placed in the oven for ten or fifteen minutes, it will never rust. Be sure that tin ware is thoroughly dry before putting away, but do not hasten the drying by placing it on the top of the stove, as this darkens it and sometimes melts it. Tin ware may be cleaned successfully with dry flour rubbed with a newspaper, or by dipping a damp cloth in powdered borax or common soda and rubbing briskly.

Tea pots or coffee pots that are discolored on the inside can be cleansed by boiling them in a strong solution of borax.

If food has burned in the bottom of an agate or granite saucepan, do not attempt to scrape it, as this is apt to crack and chip the enameled surface. Fill the pan with cold water, add a teaspoonful of washing soda and heat to the boiling point, when the burned parts will be sufficiently loosened to cleanse easily. If enamel ware is dried on the stove it will be apt to chip, caused by heat expansion.

Wooden ware should be washed in hot soapy water and dried thoroughly away from the fire. Table tops, bread boards and meat boards, may be cleaned by rubbing the way of the grain of the wood, with a damp cloth or brush dipped in fine sand or powdered bath brick. Carefully rinse afterward with

warm soapy water and stand up to dry.

Copper and brass articles may be cleaned by dipping a cut lemon in salt and rubbing the stained surface of the metal briskly. Rinse in soapy water and dry with a soft cloth.

Tiling should be cleaned by wiping off with a cloth wrung out of soapy water. Much scrubbing and use of water will in time loosen the cement of tiling and dislodge the sections.

Nickel stove trimmings are greatly brightened by being washed with warm soapy water in which a little kerosene has been dissolved.

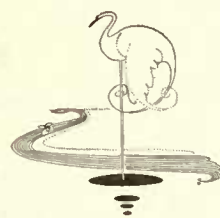
Rusty knives or stained knives may be cleaned by shaking a little ground bath brick on a damp cloth and rubbing the blade of the knife through it. The handles of many knives are loosened by pressing too hard on the cleaning board while scouring them. Never put the handles of your knives in hot water.

If you rub your flat irons on ironing day over a fine piece of emery cloth they will always be smooth and free from rust.

Willow ware, such as clothes baskets, light chairs, etc., is successfully cleansed by washing with soapy water in which a handful of salt has been dissolved. Use a brush in order that all the crevices may be reached.

If your new broom is soaked in strong hot water in which a handful of salt has been thrown, it will toughen the bristles and make the broom wear much longer. This is little trouble, but the results are worth while.

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NOWADAYS when flowers play such an important part in the decoration of the house, the care of cut blooms is a matter worthy of serious attention. There is little doubt that an enormous number of blossoms is wasted, simply owing to the careless manner in which they are commonly treated.

Whenever possible, flowers should be gathered in the early hours of the morning before the dew has disappeared; it will be found that these specimens last longer than those which have been exposed to the sun for hours, unprotected by the shining drops. When buying flowers at shops try to secure those which are newly opened. Many blooms are truthfully described as freshly gathered, yet they will not last for any length of time because they have been fully expanded on the plant for days. A little experience will enable the buyer to distinguish between those which are newly open, and those which are really old.

REGARDING STIMULATION

It goes without saying that all flowers in vases should be provided with fresh water daily. Wherever the stalks are of a woody nature it is an excellent plan to pare away a few inches of the outer skin; this induces a free absorption of moisture. Soft stalks may be split upward to bring about the same result. All cut flowers should be kept out of sunny windows, as the hot rays are apt to fade the blossoms very quickly.

By adding carbonate of soda to the water in which the flowers are placed, in the proportion of a teaspoonful to a pint, it is possible to lengthen the life of cut flowers. The action of the chemical tends to increase the power of absorption in the cells of the plant. A weak solution of camphor and water will have a similar effect. To keep the water sweet and clean it is an excellent practice to add a small lump of charcoal to each vase.

Sometimes flowers are received in a very faded condition, but these need never be thrown away without attempting to revive them. If the blossoms are simply languishing because they have been out of water, it is possible to restore them effectually to their proper condition. First of all, cut a little off the ends of the stalks, then secure a bowl of very hot water (not quite boiling) and plunge the stalks into it. Transfer the whole to a dark cupboard, and examine in about an hour. You will find that



Small wads of cotton, soaked in salt water and wrapped around the stems, keep bouquets fresh



If the flowers are received in poor condition, cut off the stem ends before plunging in hot water

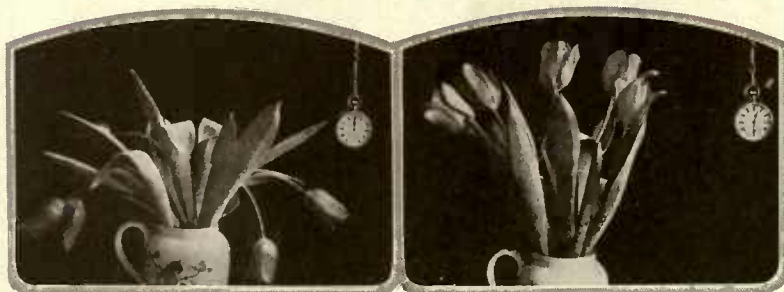


In the case of hard-stemmed sorts, scraping away the outer skin allows the absorption of water

the flowers have revived wonderfully and are ready for removal to the vases. Even should the flowers be rather old, they may be stimulated by the addition of salt or camphor to the hot water.

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Where it is desired to keep flowers in a fresh condition for a considerable period, the following plan is recommended: Obtain a shallow dish and cover the surface with 1" or so of damp sand. Now get a glass shade (wide-mouthed jam jars would do well in the case of small flowers). The flowers must be gathered in good



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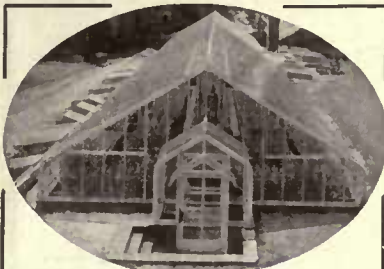
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Keeping Cut Flowers Fresh

(Continued from page 96)

The flowers must be gathered in good condition and should be newly opened. Cut the stalks neatly and, where they are woody, pare away a little of the outside bark. Next stick each blossom into the sand, taking care not to crowd the flowers too closely. Last of all, cover the blossoms with the glass shade, and remove the whole arrangement to some cool, shady place.

Every three or four days the flowers should be examined, and if there is any sign of mould the following steps must be taken: Secure a wad of cotton wool and on this put a few drops of carbolic acid or formalin; then place this under the shade with the flowers. The mould will disappear rapidly and is not apt to return.

Flowers treated in the manner described will be found to keep in good condition for weeks. Flowers with very thick petals, such as orchids and the blossoms of many bulbs, may be preserved in fresh condition for a long while by immersion in water. Indeed, it is a rather good plan to make use of the blossoms in the house during the day, and then to place them in bowls of water for the night, rearranging in the morning. Of course, it is understood that the whole of the flower is put under water—not merely the stalk end. Blossoms with thin petals do not stand this treatment well, as the moisture is rather apt to turn the flowers brown.

MAKING UP BOUQUETS

When making up bouquets a few precautions should always be taken to prevent the flowers drooping quickly. In the first place, it is important not to gather the flowers and use them straight away. In all cases the blossoms should be allowed a few hours in water. This is on account of the fact that newly cut flowers flag for a while, but after a spell in water they stiffen out and then are not so likely to droop.

After making up the bunches the following treatment is recommended: Mix up a strong solution of salt and water, and in it soak some pieces of cotton. These pieces are then wrapped around the ends of the stalks and covered with foil. In case of flowers with very hard and woody stalks it is not easy to induce the absorption of water. Try to retain any moisture the blossom may already have. A good plan is to close up the open end of the stalk with a spot of sealing wax. If it is easier to arrange, the same effect may be secured by dipping the end of the stalk into liquid candle wax.

Remember always that in a growing flower there is a constant movement of moisture from the roots upward through the stalk. We cannot approximate this when the flower is cut and left out of water, but we can at least retain such moisture as is already there.

MECHANICAL AIDS

A large number of flowers come to grief not so much because they fade, as on account of the fact that in heated rooms they open very fully and drop their petals. This is particularly so in the case of roses which are apt to open suddenly. By the adoption of a little mechanical device this is easily prevented, and the rose may be kept in good condition. We shall first need two pieces of wire about 4" in length. Push these through the base of the bud at right angles. Then turn

down the wires and twist the ends around the stalk of the flower. When this has been done, the base of each petal is firmly held by the wire and it is impossible for it to fall away. If the wire is thin and the work skillfully carried out it is impossible to see that the rose has been mechanically treated.

Carnations are very apt to burst open, and on this account it is a common practice among florists to enclose the calyx with a rubber band. Where this has not been done the bases of the blossoms should always be bound with wire to keep the petals from scattering. Some flowers, such as the azaleas, are in the habit of casting their petals long before these are really faded. Where this is the case, it is a good plan to place a spot of gum at the base of each bloom. This will prevent the falling of the blossoms, and there is no reason why the gumming of the flowers should ever be noticed. In the case of all cut flowers it is important to remove withered parts at once; faded petals often become mouldy and this, of course, tends to destroy the blossom.

PACKING FLOWERS TO SEND AWAY

Many flowers come to grief in the mail through improper packing. It cannot be too strongly emphasized that blossoms fade owing to the fact that they lose moisture which they cannot make good. Thus, if the blooms are thrown loosely into a cardboard box they will soon be withered quite apart from the damage which arises from the knocking about which they undergo. Unless they are well made of stout material, cardboard boxes are not suitable for sending flowers on long journeys. It is far better to pay a penny or so extra postage and use a wooden box. A quantity of thin tissue paper should be at hand, and it is also an excellent precaution to make use of the wads of cotton soaked in salt water for binding around the cut ends of the stalks. This should be the only moisture allowed in the box, as it is bad practice to sprinkle water over the blooms; the liquid settling in spots on the petals sometimes disfigures them.

The box should be lined with tissue paper, and in the case of very delicate flowers such as forced lilies-of-the-valley, making a journey in winter, protect the blossoms with sheets of dry cotton. Short of actual crushing, the more flowers in the box the better. Everything should be done to prevent loss of moisture and also knocking about. If there are not sufficient flowers to fill the box, the space must be taken up with sheets of paper, or better still, cotton. It is well to remember, if paper is used, that it will crush somewhat during transportation. Therefore, be sure that you put in enough to allow for this shrinkage.

Many people, in order to make the time in the post as short as possible, put off packing their blossoms until the last moment. It will then be done hurriedly and probably badly, with the result that the flowers reach their journey's end in wretched condition. It is a golden rule in packing flowers to allow plenty of time and to remember that the saving of a few hours on the journey will not make up for bad packing. As a matter of fact, if the blooms are properly packed they should not come to much harm even in a journey of twenty-four hours.



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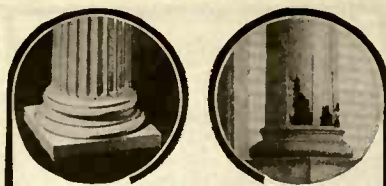
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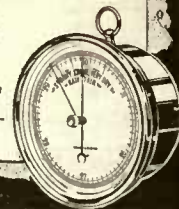
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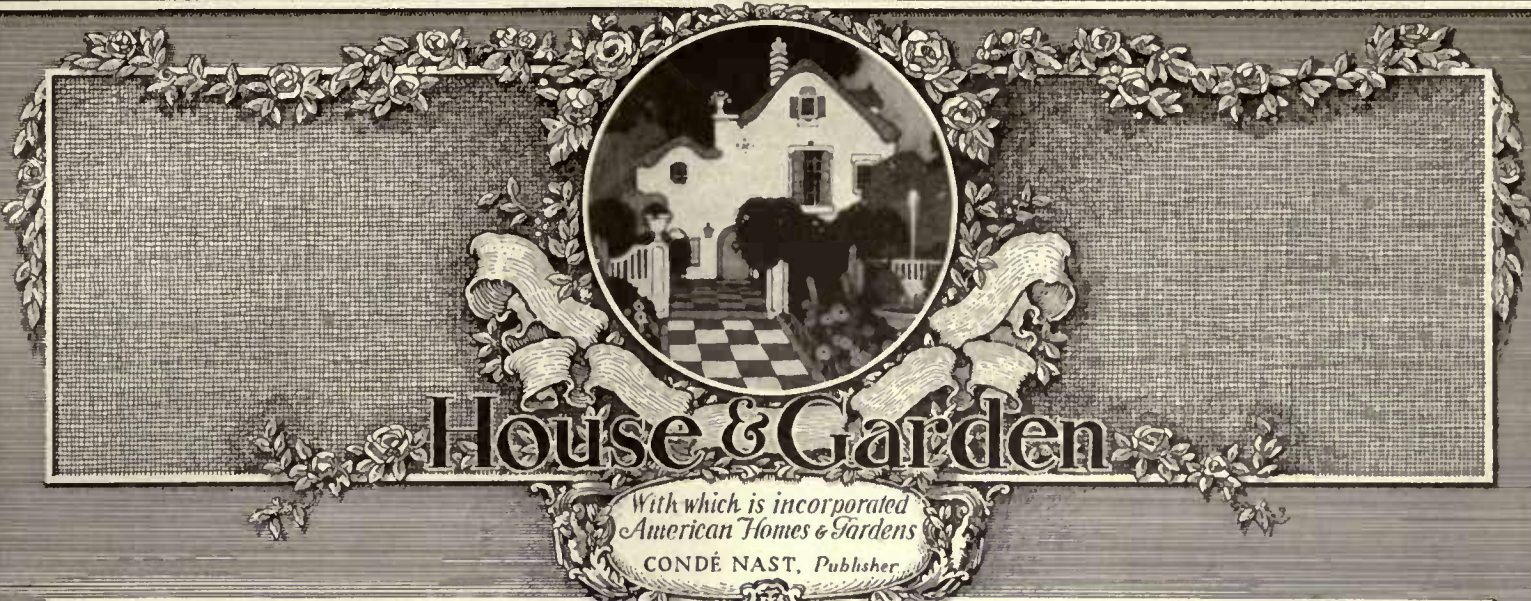
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MARCH, 1917

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THERE are two kinds of editing: "Thank God" editing and scientific. The former is the method used by an editor who doesn't know what to put in his pages, and when they are finally filled says, "Thank God;" and the scientific is a charted policy whereby the greatest possible variety of subjects is presented in the given confines of an issue.

The success of HOUSE & GARDEN in the past two years has been due to scientific editing, and the promise of the April issue—which is devoted to Interior Decorations—is based on those principles. In no number heretofore has there been scheduled such a wealth of practical suggestions. They start with the first page and keep on moving to the very last.

Modern decoration is defined by B. Russell Herts and illustrated with examples of the work of the most up-to-date decorators. It gives you the last word on what is being done along



Among the many interiors which will be shown in the April issue is this distinctive living-room

these important lines today.

Furniture grouping is explained by H. D. Eberlein, who makes clear the modern methods whereby space and effectiveness can be attained by merely grouping this chair and that table as they should be.

The neglected third story rooms are considered by Beresford Stanton, a third decorator who shows how they can be created into interiors of real interest and value.

Bedrooms which lack personality are re-created by a fourth decorator, Agnes Foster, who considers the essentials for making delightful chambers.

Ship models, which are coming into vogue as a diverting accessory of decoration, are described and pictured by Costen Fitz-Gibbon, a fifth decorator.

These are only a few of the thirty-two features in the April issue, covering not only house matters, but many timely garden topics as well.



Photograph by Beals

A GARDEN OF PERPETUAL INTERESTS

Visualize this garden as it was in the beginning—a sweep of field down from the road. One can see such a dozen times on a country tramp. Then came the house, the grading of the terrace and the retaining wall of field stone with the steps leading down to the lower garden. In a hollow behind a row of sentinel arborvitae was sunk a pool, faced with flat stones from thereabouts. It is a garden made of the things on the place. That is why it so pleasingly fits its setting. And because a little human ingenuity has cooperated with Nature, it is a garden of perpetual interests; the more one looks at it, the more one can see. It is the home of Miss Jeanne Ingersoll at Penllyn, Pennsylvania



TULIP TIME IN THE GARDEN

Two Tulip Places Where the Spring Is
Welcomed with a Kaleidoscope of Bloom

MRS. FRANCIS KING

President of the Women's National Agricultural and Horticultural Association

AS time goes on the lover and observer of gardening in its many forms cannot but notice the great appreciation of interest in spring-flowering bulbs. Among these nothing has sprung more quickly into favor under the public eye than the late tulip. One may consider it as firmly settled in American gardening affections for many years to come. And when ultimately the grower of these beautiful subjects shall have tried all the varieties in our own dealers' lists, all that he may have found in foreign ones—if he then sighs for more tulip worlds to conquer, think of the further joys that shall be his as he realizes that from that point on he is a collector!

He finds himself in the happy valley of a general knowledge of the tulip kingdom. He has now and only now qualified as one who may climb the pleasant slopes which lead to the knowledge of hybridizing, to that of the rarer varieties of tulip such as the Old English or Florists'. Membership in one or two of the small societies of enthusiasts in special tulips should now be open to him, and one of the lower summits of tulip satisfaction is attained.

TULIP ATTRACTIONS

Among the many attributes which endear this bulb to the gardener is its adaptability for use in small plots or gardens. Brilliant effects can be had in spaces almost absurdly small if spring flowers are used. How these minute squares of color catch and delight the eye in spring! And this is not only because gay color is welcome then.

When a small and simple garden is successful—one

in which its owner has had to consider the exchequer—there is always for the intelligent to admire the added matter of ingenuity in spending. The able use of money bears witness to a high quality of mind; and in a garden cherished by its possessor reflections of the mind of that possessor are quickly seen. To apply the idea to the larger and more notable garden, it is also the judicious outlay of money which will or will not be apparent. The memory of every lover of gardening will serve him truly if he recalls on occasion the great, bleak, barren

gardens of his visits, gardens on which fortunes have been spent and from which he could only turn sadly away. And it is also true that with some fine exceptions the public gardens of our country are open to a like criticism by the fair-minded.

ON A PENNSYLVANIA HILLSIDE

There is in Pennsylvania not far from its great eastern city, in a country-side of gentle beauty so like the Sussex Downs that one often fancies himself in England, one of these charming smaller gardens on a hillside. A constant and changing beauty in flowers marks it, but in May, with all the freshness of the spring about, it is a flashing jewel with its tulips and abundance of other effective low-growing spring flowers.

On a day in mid-May we descend from a brick paved terrace shadowed by a great pine, to a gentle slope of turf toward this little garden, enclosed by a 4' hedge of clipped privet. On the right, still below the sloping ground, an old stone spring-house is seen, hung with clouds of lavender wistaria. White lilacs in full beauty flank the garden gate—a picket gate set in a white archway which supports a mass of rambler rose foliage at its freshest and best.

Through the green and white entrance we pass into a dazzling garden on two levels, turf-walked, privet-hedged, cedar-accented, framing a most delicate and unstudied effect of spring color in flowers. The gateway is halfway up the slope of the lower or perennial garden, and as we turn to the right we see, below the retaining



Photograph by Beals

Iris flanks the wall fountain whose stream falls into a basin made from half of an ancient millstone. Simplicity is the keynote here—simplicity coupled with perfect taste and judgment



Under the maple tree below the retaining wall are benches and tables for tea, close to the wall fountain

wall which serves as a boundary for the lower end, benches and table for the al fresco tea set beneath the shade of the great maple tree.

Here are eight beds of tulips beautifully planted by those whose color sense is sure, a vision of loveliness about the tenth of each May. Tones of clear lavender, rich violet and paler and darker rose form the scheme. The effects thus created by the use of Darwin, Cottage and Breeder tulips and larger or smaller groupings of *Phlox divaricata* are those to cause an artist to rejoice, so perfect are they.

Below budding peonies, and as a foreground for iris leaves, is a drift of the delicious phlox we now begin to know so well, its lavender charmingly enhanced by loose groups of the tulip Bleu Celeste, of a medium violet hue, beyond it. To the left the soft, cool pink of tulip Flamingo shows itself in perhaps not more than five tall flowers—a suggestion to use a small number of these glorious blooms and thus rid some of us of the mistaken feeling that in numbers of tulips there is strength.

Farther on in the sunlit garden stands Flamingo again, with Dream in its pale lavender dress beyond; then green spaces of young leaves of delphiniums, with tulip Lantern's silvery lilac next and tulip Clara Butt beyond. The mounds of young greens in varying tones among all these tulips of



Within the white gateway with its rambler covered arch lies the garden, turfed and bright with flowers



The cross-axis view brings out the accenting value of the cedars, central fountain, and the ornamental jar beyond

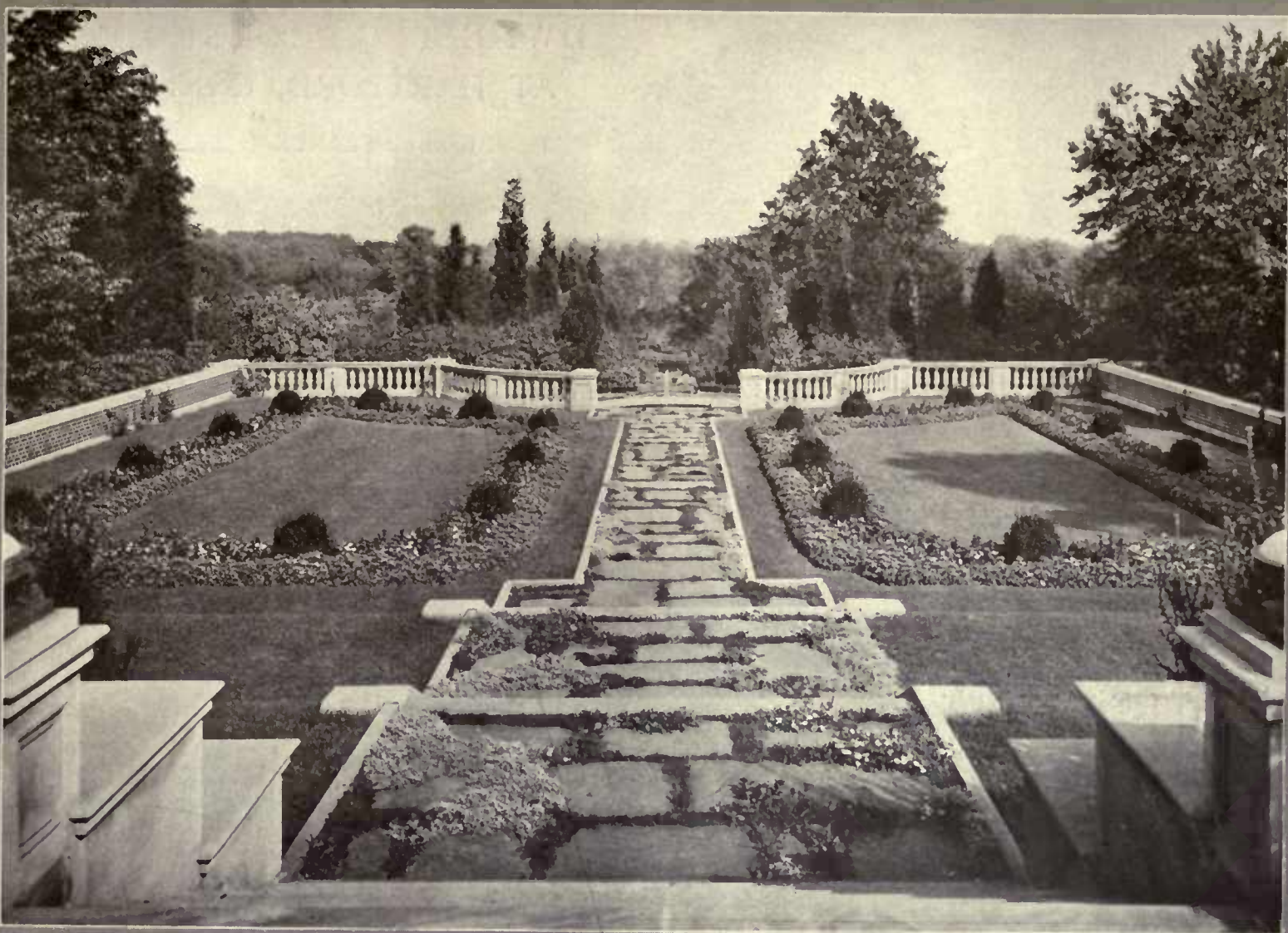
light, clear colors furnish a wonderful setting for the glories of the flowers themselves. Whether from a distance or close at hand, the composition is perfect.

The play of light and shade on such a garden is in itself memorable. *Phlox divaricata* in a background of shadow with tulip Bleu Celeste in sun in the foreground form a rich spring picture. Also the semi-careless arrangement of flowers with regard to variety in height and color strikes one at every turn as being remarkably successful. An order of placing uncommonly good is this—tulips Bleu Celeste, Flamingo, Dream, Lantern (syn. Nizza), Clara Butt with *Phlox divaricata* interwoven, and touches of the little grey leaved flax (*Linum perenne*) accidental in effect. Foliage of perennial phlox and the incised leaves of delphiniums form the green background for these delightful flowers.

A touch of running water adds much to a garden picture. It is here in a very simple wall fountain where the stream falls into a shallow basin made by half of an ancient millstone, flanked by a planting of *Iris Kaempferi*. This fountain is really below and outside of the garden and near the seats under the maple, but fountain, jar, pool and sun-dial—this last is placed in the rose garden—all are upon the same axis.

Nora Ware, a very small lavender tulip, is used in the beds here; Dream stands back of it, flanked by the foliage of peony and lupine, with tulip Le Reve, beloved by all who know it, in the

(Continued on page 64)



Photograph by Wurts Bros.

The garden walk that lies exposed to the full glare of the sun, without the softening effect of changing lights and shadows, most needs the relief of crannied flowers. Sometimes, as here, a pleasant mingling of formality and naturalness can be achieved. It is on the estate of L. H. Lapham, Esq., at New Canaan, Connecticut

THE FLOWER IN THE CRANNIED WALK

A Pathway Development Wherein the Scorned Weed that Grew
Between the Stones Has Yielded to Flowers of Worth and Beauty

ROBERT S. LEMMON

MORE years ago than the chronicles of any but our oldest families can record, a tiny plant clung to the soil between two of the bricks in a garden pathway of old Nieuw Amsterdam.

How it came there no one knew. A stray seed, perhaps, had blown in from the roadside or caught on one of the *hausvrouw's* great wooden shoes as she clumped home from her milking in the pasture meadow. At all events the plant flourished, and because it was so small and grew in so hidden a corner of the otherwise immaculate path, it escaped for six whole weeks the watchful eye of the good housewife. Low and creeping and tenacious of root, heedless of rain and wind and drought, it spread its modest mat of leaves and dull blue flowerets across the bricks, a pleasant contrast to their aching red.

It could not always go undetected, of course. In that spotless household all must be perfectly ordained, without doors as within. On a day there came a pause on

the way to the well curb, a gasp of shocked surprise, a hurried pounce, and the small offender of neatness was no more. From that day to this, the flower in the crannied walk has been banned.

THE USE OF PATHWAY PLANTS

Why? Well, I suppose the reason lies partly in the fact that theoretically walks are made merely to walk on, to lead to flowers rather than to grow flowers themselves. Then, too, the plants which generally find roothold in the crevices of bricks or flagging belong to that despised company generically known as weeds, and consequently are the sworn enemies of all good gardeners and flower lovers.

But consider. Is not all flower growing based on an appeal to our artistic sense, a stimulation of the imagination through our appreciation of beauty? And does not delicate contrast, a slight tinge of the unusual, perhaps, enhance the power of this appeal? The real flower in the walk, the well

chosen and planted blossom that is no "weed," may add a touch that is no less desirable because seldom given.

Ideally, the pathway garden is a rare blending of flower color and form, a veritable landscaping achievement built upon careful thought and trial. Color harmony, contrast, succession of bloom, permanency—each deserves its share of attention, that a unified whole may result. Added to these considerations, or perhaps preceding them, is the fact that the walk itself must not cease to be a walk. Nothing within its borders should grow so tall as to be an inconvenience; nothing may spread so broad a carpet that it must perforce be trodden on. A mere meshwork of leaf and flower outlining some of the bricks or all of the larger stones is enough for the central part, with a few thicker masses at the less-used sides.

The walk that lies in the full glare of the sun is the one which most needs this relief of crannied plants. Here are no softening

(Continued on page 72)

THE RESIDENCE OF DWIGHT G. HOLBROOK, *Esq.* AT HARTFORD, CONNECTICUT

RUSSELL FRANCIS BARKER, *Architect*

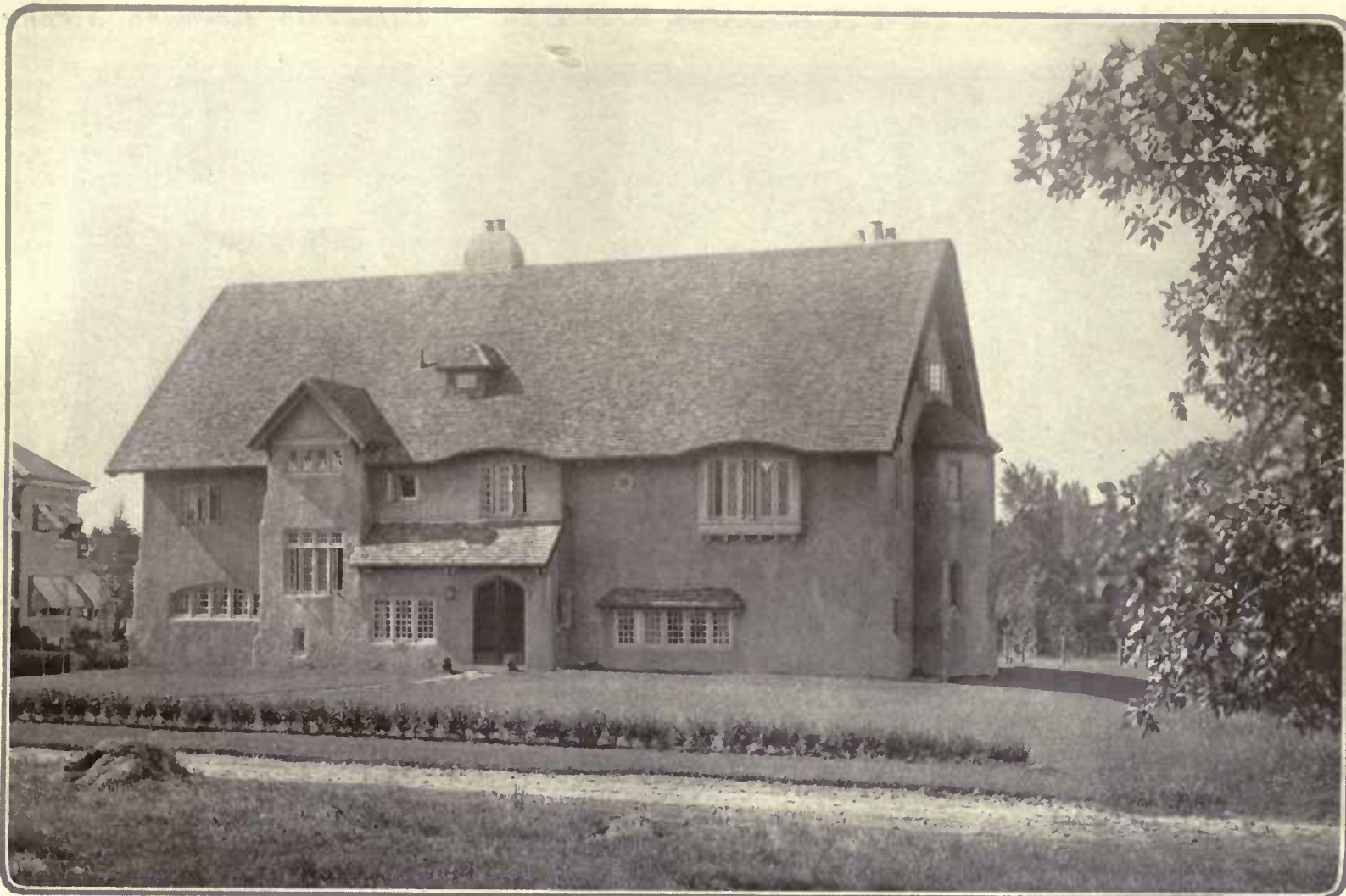
Photographs by Tebbs



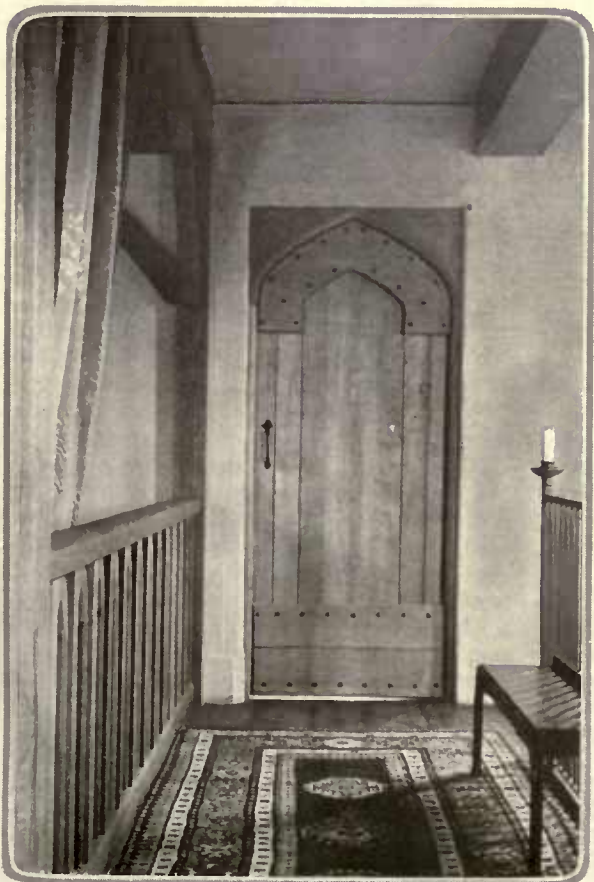
Both in its architectural background and its furnishings, the living-room reflects the character of the exterior of the house. The lines in both are simple and there are large, restful spaces in the room. Windows and doors are deep set, with scarcely any wood trim. At one end is a semi-circular stone fireplace and above it, as foil to the ruggedness below, a panel painted in pastel shades. At one end the ceiling breaks and midway hangs an oriel window opening from the guest chamber. How that window quickens the imagination! Place a candle there at night, and its radiance is as soft and mellow as the light of the room. From that gold bar can lean another blessed Damosel with lilies in her hand and the stars in her hair seven and—

The style of the house was suggested by the ancient manor houses of Normandy. The detail and grouping of features as expressed in the windows and gables is of the Tudor Period. This intermingling of styles is not uncommon in southern England where designers of that country crossed the Channel for the ensemble of their houses and enriched the almost unbroken roof lines and broad wall surfaces with charming Gothic detail. The view below, which is the rear, shows how advantage was taken of the contour of the land. The garage is located on the first level with a wide turn-around and drying yard before it





Although the materials of construction offer no unusual features, distinction is given by the method of handling them. The exterior walls are finished in grey stucco and the roof shingling is carried out in a manner to simulate the rounded and softened lines of ancient thatch. The massing of the house, the grouping of the windows and the relation of the house to the land are reminiscent of the English work of Baillie Scott



Throughout the house the woodwork is rough hewn, hand-adzed oak timber. The doors were made in the house. They are battens, held together with iron bolts. The strap hinges and latches were hammered out by a country blacksmith. Through this door one passes to the guest chamber—the room with the blessed Damosel window shown opposite

The wide overhanging eaves, shingled to simulate thatch, cast deep shadows over the rough plastered walls. Leaded casement windows have been used throughout. The two combine to establish the character of the house, which is crystalized in this entrance porch deep in shadows beneath the Tudor arch



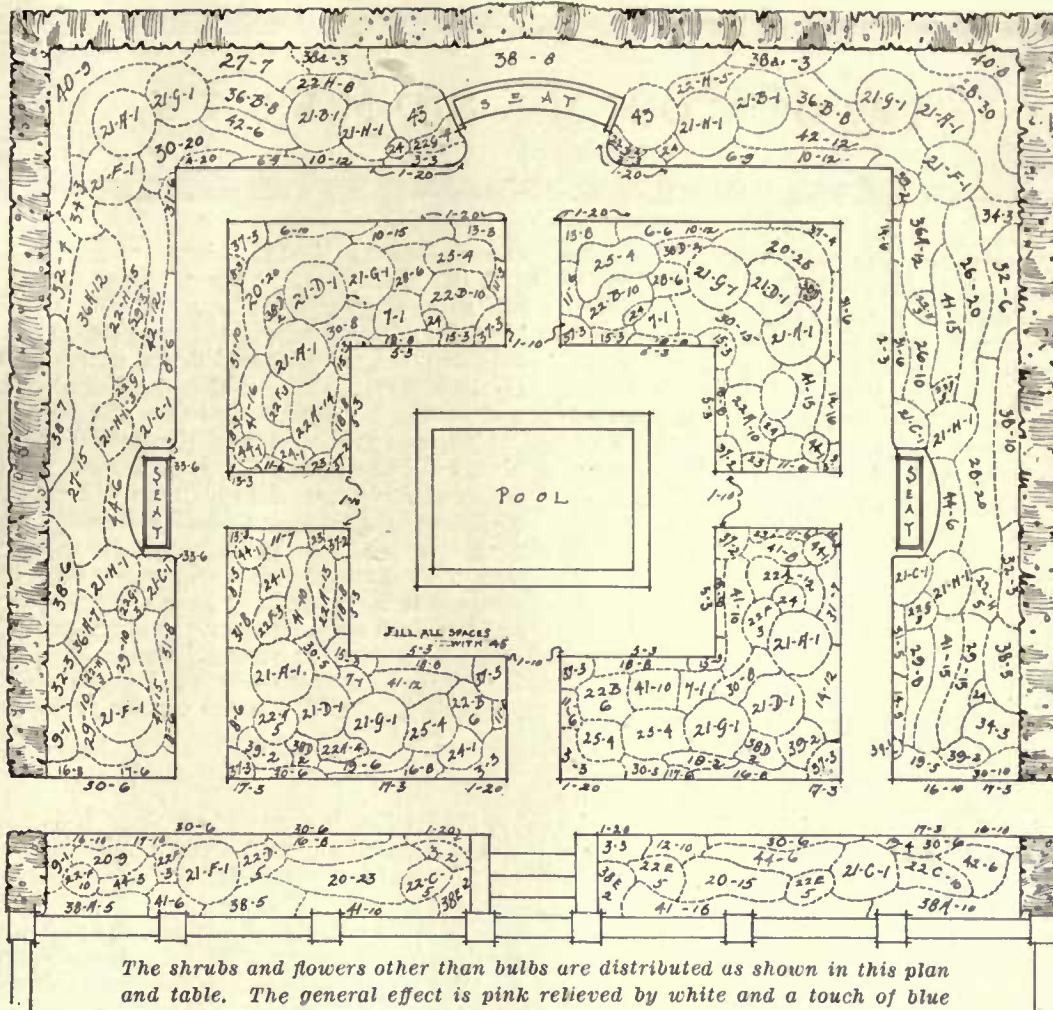
It is, however, more than a mere matter of opinion whether we shall have the one or the other. Formal bedding has its uses, but is it not for the public garden or parterre where we are interested only in color masses rather than in individual flowers? The intimate little garden into which we step from the living-room or porch should be filled with a variety of flowers; masses of gorgeous coloring with subordinate but strong accents and much interesting detail; old-fashioned favorites; shy little subservient blossoms, dainty and sweet. With this also in mind I approached my problem.

With the exception of a period from June fifteenth to September fifteenth when the family were away, the garden was expected to offer a continuous succession of bloom; so I shall mention the qualifications of the different flowers used, both as regards their contribution to the mass effect and as items of individual interest, supplementing the actual flowers used with a list which would successfully augment the period of comparative dullness during the summer.

THE PROCESSION OF BLOOM

As there seemed to be no extremely early pink flowers of sufficient size to be striking, a combination of deep blue scillas and purple crocus was chosen for the first color mass, closely planted in the grass around the pool. But pale pink hyacinths followed them so closely and combined so pleasingly with the English daisies and forget-me-nots, that I have planted some for next year. If properly placed, the effect is a revelation to those who dislike the somewhat clumsy blossoms of the hyacinths.

Next in the procession appeared quantities of soft yellow, sulphur, and cream narcissus; early tulips, white, pale yellow and creamy pink, shading to a deep rose. A note of deep reddish purple introduced by Wouverman tulips proved too harsh and accordingly had to be removed, and though so beautiful at first, after the later bulbs had made their appearance, the blue of the scillas was a little overpowering and was therefor-



The shrubs and flowers other than bulbs are distributed as shown in this plan and table. The general effect is pink relieved by white and a touch of blue

SPRING AND EARLY SUMMER

1. *Bellis perennis*, English daisy, the familiar pink and white.
2. *Myosotis*, pink forget-me-not, the early variety.
3. *Saxifraga cordifolia*, heart leaved saxifrage, pink.
4. *Sanguinaria Canadensis*, bloodroot, snowy white, very early.
5. *Arabis alpina*, rock cress, white.
6. *Mertensia Virginica*, Virginia cowslip, beautiful pale blue with pink buds.
7. *Dicentra spectabilis*, tall, early, bleeding-heart.
8. *Dicentra eximia*, dwarf bleeding-heart.
9. *Azalea Vaseyi*, pale pink azalea.
10. *Viola Hazelmere*, pale dull pink tufted pansy.
11. *Primula denticulata*, very early lavender pink or white primrose.
12. *Hepatica triloba*, liver leaf, pink, white or blue.
13. *Daphne cneorum*, garland flower, pink, evergreen, sweet-scented.
14. *Phlox subulata*, Bride, creeping phlox, white with pink eye.
15. *Alyssum saxatile*, Silver Queen, a very pale yellow variety.
16. *Phlox di varicata*, wild Sweet William, lilac blue.
17. *Tiarella cordifolia*, foam flower, soft feathery white.
18. *Iris pumila*, dwarf iris, blue and deep purple varieties.
19. *Adiantum pedatum*, maidenhair fern.
20. *Aquilegia*, columbines, rose and cream hybrids.
21. Peonies, early to medium varieties only:
 - a. *Umbellata rosea*, double, outer petals, rose, center creamy.
 - b. Madame Emile Galee, rose type, shell pink.
 - c. Madame Calot, rose type, hydrangea pink.
 - d. Alexander Dumas, double, rose color.
 - e. The Bride, single, snowy white, golden stamens.
 - f. Rosy Dawn, single, snow white tinged blush.
 - g. *Grandiflora magnifica*, beautiful double creamy pink.
 - h. Arcos, single, clear shell pink.
22. Iris varieties:
 - a. Queen of May, pinkish lavender, the nearest to a real pink iris.
 - b. Madame Paquette, rosy claret, tinged deeper.
 - c. Khedive, soft lavender with an orange beard.
 - d. Gypsy Queen, standards coppery yellow, falls dark purple violet.
 - e. Sappho, standards white frilled lilac, falls white with lilac base.
 - f. *Flavescens*, palest straw color.
 - g. *Aurea*, clear yellow.
 - h. *Pallida Dalmatica*, clear bluish lavender.
23. *Potentilla fruticosa*, small shrub with flower like a tiny single yellow rose.
24. *Galium Mollugo*, soft misty white, needs tying up.
25. *Astilbe Japonica*, var. Queen Alexandra, soft pale pink.
26. *Campanula medium*, Canterbury bells, pale pink only.
27. *Lupinus polyphyllus rosea*, pink lupine.
28. *Digitalis*, foxglove, pale pink or white only.
29. *Papaver orientale*, oriental poppies, named pink varieties.
30. *Heuchera sanguinea*, coral bells.
31. *Dianthus barbatus*, Sweet William, pale pink and white only.
32. *Althea rosea*, hollyhocks, clear pink or warm yellow buff.
33. *Tunica saxifraga*, low plant with tiny pink flowers.
34. *Delphinium Belladonna*, pale pink larkspur.
35. *Lilium speciosum roseum*, pink Japanese lily.
36. *Phlox paniculata*:
 - a. Peach Blow, pale pink.
 - b. Pantheon, satiny rose, late.
37. *Sedum spectabile*, showy stonecrop, dull pink.
38. Hardy Asters:
 - a. Perry's Pink.
 - b. Thomas Ware.
 - c. Thirza.
 - d. Elsie Perry.
 - e. Climax.
39. *Statice latifolia*, sea lavender, cloudy mass of blossoms.
40. *Boltonia latifolia*, sea lavender, dwarf boltonia, lavender pink.
41. *Anemone Japonica*, Japanese anemone, single and double, rose pink, and white named varieties.
42. Hardy chrysanthemums:
 - a. Hijos, large primrose pink, very early.
 - b. Alma, soft pink.
 - c. Dindulu, large clear pink.
 - d. King Philip, large rose pink.
43. Hemlocks.
44. *Dicksonia punctiloba*, bay-scented fern.
45. *Antirrhinum*, snapdragons, rose and silvery pink.

partially eliminated.

Coincident with the foregoing bulbs were various charming details: a dash of snowy white bloodroot; shy, pink and lavender hepaticas; early pink saxifrage (with its heart-shaped leaves of bronze); a tiny viola of an exquisite ashes-of-rose color; and *Primula denticulata*, rearing on erect stems its ball of lavender-pink or white blossoms. Tucked in every vacant spot were English daisies and blue and pink forget-me-nots. The glaucous green foliage of the tall bleeding heart with its arching sprays of pink relieved the barrenness of early spring. Its daintier cousin, *Dicentra eximia*, formed a border whose finely cut foliage and pink flowers were fresh until late in September. Also, grey-

green foliage harmonized so cunningly with the soft pink that I have planted *Cerastium tomentosum*, *Veronica incana*, arabis and grass pinks for next year.

The next mass effects consisted of Cottage and Darwin tulips in tones of clear pink, old rose, blush, carmine, primrose yellow and lavender. For a single strong accent there was the maroon black of La Tulipe Noire. The "Glare of the Garden" and Bouton d'Or were too intense and had perforce to be expurgated. In general only one or two blooms of a deeper note are required for accents.

Accompanying these tulips were hosts of other spring flowers: snowy arabis, the miniature *Iris pumila* of sky blue and deep purple, pale yellow tufts of *Alyssum saxatile* var. Silver Queen, and the tiny pink buds and nodding blue bells of Virginia cowslip. Above a mat of palest pink *Phlox subulata* var. Bride, the white porcelain bells of white grape hyacinths nodded, while close by the blue ones combined charmingly with white checkered fritillarias. In still another spot *Scilla mutans rosea* proved to be of exactly the shade of pink desired.

AFTER THE TULIPS

Closely following the Darwin tulips, and in fact almost coincident with them, was a pastel effect composed of German iris, (Continued on page 76)



TWO COMMANDMENTS



THE man who said these things was old enough to have his own philosophy of life. He was a lawyer of the old school—read his Blackstone as regularly as a preacher reads his Bible—fought in court and out of court, and had come to know the gold of life when he saw it, and to choose the gold from the dross.

He said that, for his purposes, the Decalogue was overcrowded. After sixty-five years of active life he had reduced the ten commandments to two. These two, he held, covered the murder and the stealing and the slandering and all the other prohibitions of the old code. His are affirmative commandments, and they are very short:

"Be happy."

"Make others happy."

AT first these sounded to me like a cheap edition of the wishy-washy Pollyanna philosophy that has lately so corrupted the thinking of a lot of apparently sane folks. But the more I mulled them over in my mind, the more I saw the old gentleman was right. It is the bounden duty of men and women to keep as happy as they can, and to make others feel the same sort of joy. The man with the grouch is no longer the hero of our times. The man who refuses to share and help and lend a hand is not looked on as the mighty success he once was considered. The "cagey" Yankee who once on a day symbolized American business is being supplanted as a type by the man whose labor is directed to the benefit and service of his fellows.

Conceive what this means. The magnate who builds a railroad, the publisher who issues a magazine, the merchant who conducts a store can no longer run his business for his sole profit and pleasure. If it is not founded on service it is doomed to failure. Now service simply means helping others, and helping others is only another term for making others happy.

But have I totally disregarded the old lawyer's first commandment? Scarcely. For the man does not exist who can make others happy without making himself happy.

All of which has a very important bearing on *The Spring Gardening Guide* which is the title of this issue of *HOUSE & GARDEN*.

HERE we are laying plans for the garden of this year. We have sketched in the contour of the land and located the beds. We know what annuals will go in when the tulips are blown. Like as not, by this time we have ordered the seeds and the shrubs.

There will come hours in the warm spring air when we turn the soil and enrich it, when we plant the seed and cultivate the row. Hot summer days will come when we will breathe the perfume of myriad flowers and the sensuous richness of the seared earth. Dusks will be ours—quiet mauve dusks when we will sit about and watch the countryside darken into night and the stars come out and the fireflies hang their lanterns on stalk and branch. Then the crisp days of autumn when bush and tree flame by the dooryard and Nature is consumed like a mighty hero on a pyre of her own making.

A pleasant prospect, certainly. And if you labor to make such a garden the joy will be yours as a just return for the toil you have given. But—and this is the second commandment again—I am wondering if the man exists who

can possibly make and keep a garden all to himself alone.

A garden is a public place. Try to keep it beautiful for yourself alone and see what happens. The neighbor hurrying to catch his train of mornings will stop to look at the iris purpling by the doorstep, the motorist will throw on his brakes and halt half way up the hill just to look at that mass of Oriental poppies against the wall. People will pass, and they will be happier for the passing.

Nature is on the side of the public. Build your wall never so high, but her winds will carry the seeds of that choice variety you reserved for yourself to a dozen different dooryards where they will bloom next season to defy your selfishness. Plant your hedge-row never so thick but a hollyhock will nod a friendly greeting over the top and the elms will sweep their cooling branches. Lock the gate never so tight but the breezes will waft the odor of rose and hyacinth and mignonette to every passerby. You can no more make a garden for yourself than a man can conduct a business for himself. Nature will not let you do it. "The army of unalterable law" will win the victory every time.

A GARDEN is a public service. It is your contribution to the community. And a community is good to live in according to the measure in which each citizen does his share toward its betterment.

It is not enough that law and order be preserved. Such ideals are but one stage removed from the savage. Only the policeman with his truncheon stands between us and the cave man, if law and order are all we desire. No, it is the mark of civilization that men make gardens beautiful that the town may be beautiful, that the joy of the tulips and the columbine which they plant and care for may be shared with those who pass by.

It is logical, then, that when town fathers assemble to discuss the betterment of the community, they give serious attention to better gardens. To repeat what I said last year, better gardens mean better towns and better towns mean better men and women.

In what manner these things come to pass I cannot say. Somewhere in his essays Emerson uses the figure of a pebble that a man throws into the sea. The ripples spread out and out—diminishing, but still going until the faintest rhythm of that circle touches the shore of another land. What land and where he does not say. Nothing comes to an end. The circle touches something somewhere, sometime.

That is about the way with the flowers you will plant this spring. Who will gain joy from them, you cannot say, nor when nor how. But this you can be sure of—that they will bring joy and that happiness will be yours according to the measure with which you share it. This, after all, is the sum and substance of gardening.

In his own fashion old Omar spoke these very truths. "I sometimes think.

That every Hyacinth the Garden wears
Dropt in her lap from some once lovely
Head.

And this reviving Herb whose tender
Green

Fledges the River-Lip on which we
lean—

Ah, lean upon it lightly! for who knows
From what once lovely Lip it springs
unseen!"



THE DAFFODILS

Gray is the city as a gray-beard Jew.
Steel, paper, shoes, a thousand sordid things,
Crowd the dull windows, fill the humming hives,
Busy the piteous-eager heart of men.

Yet on a day when light the wafting wind
Teased the grim giant with a hint of spring,
There between buildings broke the sunlight through,
And lo! an arched dark window was ablaze
With the gold splendor of the daffodils!

Who said the day of miracles was done?
I saw with my two eyes, and felt my heart
Go fluting "April!" all the wintry day.
And I shall never pass that way again
Without remembrance of the swift surprise—
Here in the sun the jonquils' spendthrift gold;
At the street's end the blue, resounding sea!

—Sara Hamilton Birchall.



Photograph by Gillies

WROUGHT IRON AND ROUGH CAST PLASTER

Between wrought iron and rough cast plaster is an unique harmony. Both have vigor of line and finish, both have the naïve crudity that gives all handwork its charm. Hence they combine well, as here in the gallery of the residence of W. W. Lawrence, Esq., at Watch Hill, Rhode Island. The architect was Mott B. Schmidt

ANTIQUE DESKS AND THEIR APPRECIATION

GARDNER TEALL

So finished have modern cabinet makers become that no antique piece exists but they can make a faithful reproduction of it. And the collection of faithful reproductions is a hobby all by itself. Here are shown a few of the historic types after which copies can be made. With two exceptions the photographs are by courtesy of the Metropolitan Museum.



Dating from some time between 1650 and 1700 is an American desk box on a frame of maple and oak. It is practically a table desk with drawers



Like the table desk opposite, this shows the same tendencies in construction, being a table with a drawer, substantial in line and construction. The wood is oak

THE appeal of old furniture which has the merit of form, design and workmanship of high order is one that is not the reflection of a passing fad or fancy; it has come to be one of attachment and genuine sincerity.

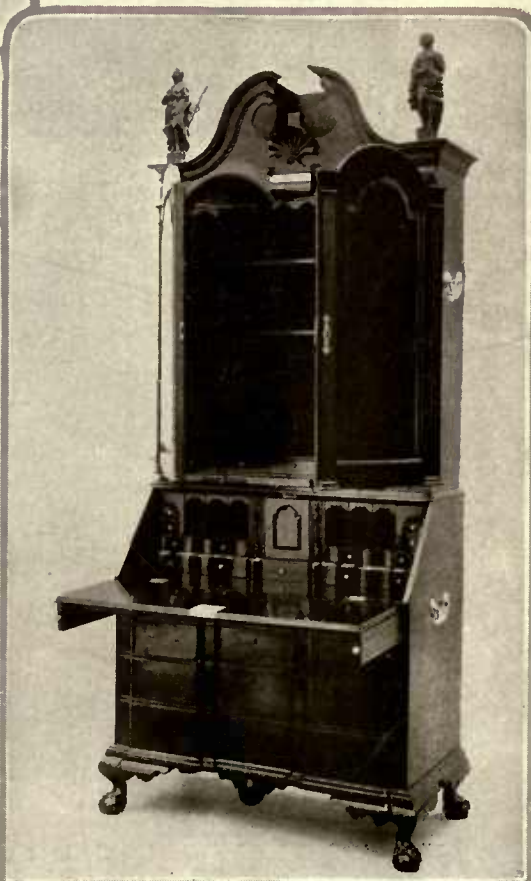
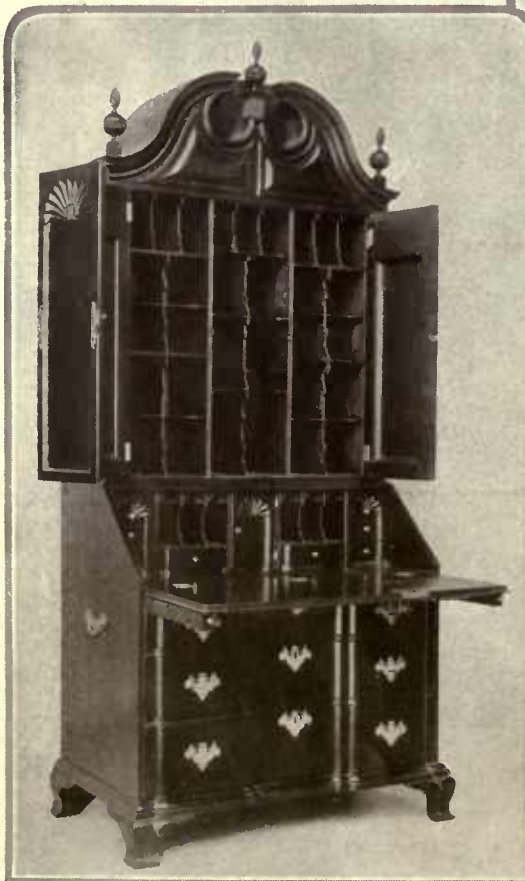
If it took the greater part of the 19th Century to teach us the futility of fixing our affections on exaggerated novelties, such as those which dimmed the reign of Queen Victoria and boomed the Bunthornes of the eighties, the 20th finds us



discriminatingly chastened. We are taking out of our houses, those of us who can, the pieces of furniture that ought not to have been made, putting into their places old-time things of beauty, or when it is not possible for us to acquire veritable antique pieces, the high-grade reproductions of old furniture that now grace the market and show no abatement in popular esteem.

In classifying the hobbies of several thousand collectors who had stated their

In the period of the First Empire were made desks with drop fronts. Ormolu decorations distinguish it. Note the cut-in "knee-hole"



Some time between 1750 and 1775 was first made the Rhode Island style of desk with block front, cabinet top, classical cornice and brass fitments. The wood was mahogany

Another American type is the slant-top. It dates from about 1725. The frame is pine and the general lines are simple. Legs are turned but the stretchers are plain

Of about the same period as the block front shown opposite is this with a broken pediment cornice and carved classical figures. Mahogany is the wood used throughout



Above is a tambour desk open and closed. The name is derived from the sliding doors which made this desk the ancestor of our modern roll top. The wood is mahogany with satinwood inlay. It is Heppelwhite in design, made in America in the late 18th Century



Photograph by Wallace

An example of an old Queen Anne escrutoire in robin egg lacquer on walnut legs. The interior is cream lacquer. 1760

wonders with the battered derelicts of the houses of yesterday by making the old pieces to shine forth in their glory anew; all of which lends encouragement to the collector and new zest to his traditional delight in the "hunt."

Upon first thought, a collection of desks might seem like a mastodonian assemblage; so it would be, if the collector placed them all in a row or all in a single room. But the house of today can accommodate—indeed, finds necessary—more than a single desk in its furnishings. And so the collector of old furniture has another impetus in his search, a utilitarian one. Under the term



The block front style of desk was also made in Rhode Island in the 18th Century without the top section. Mahogany has been used



Photograph by Wallace

A fine William and Mary escrutoire was made with a simple hood top in burl walnut inlaid with seaweed marquetry

preferences, it was found that a greater number were interested in old furniture than in any one other subject. This fact is not strange, when one comes to consider the utilitarian phase. Generally, the collector of old furniture starts in with the chance possession of two or three antique bits which, by inspiring interest and appreciation, lead him to wish to bring the other house-furnishings into harmony with the loveliness of the old pieces. Few collectors of antique furniture, of course, are without homes of their own, or the modern substitute—the long-lease apartment. The skill of the modern restorer of old furniture accomplishes

of desk we may include the various escrutoires, bureau-bookcases (book-case-bureaux) and the secrétaires. All of these, in common with our cabinets, tall-boys and so on had their origin in the chest or coffer of the Middle Ages. To the bottom of the chest came to be added a drawer. Next, side doors instead of a top lid came into fashion, and in this manner followed the many steps that led to the development of the piece of furniture we designate, for convenience, the desk.

It is not possible to tell just when the earliest desks were made. The desk is (Continued on page 68)



CURLES NECK FARM

THE VIRGINIA RESIDENCE
of C. K. G. BILLINGS, *Esq.*
ON THE JAMES RIVER

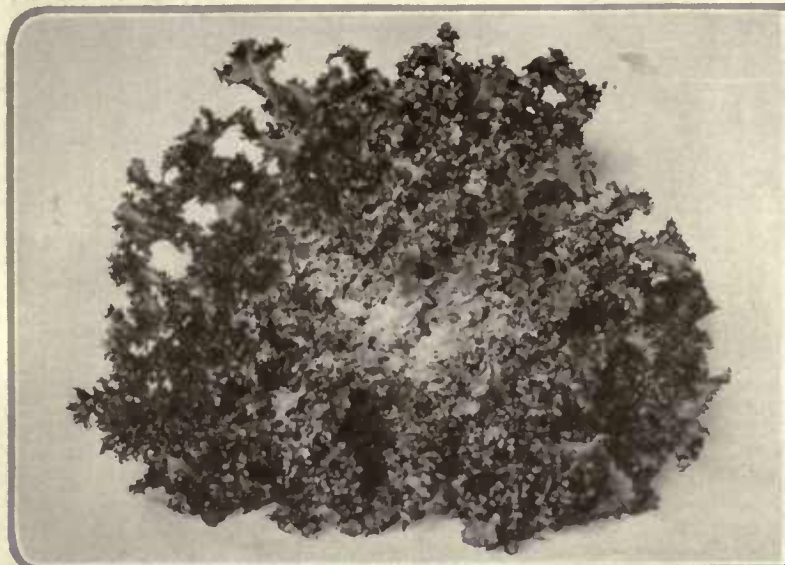
Photographs by courtesy of Joseph P. Day

The house, Southern Georgian in architecture, stands on a high bluff commanding a great sweep of the James River and fields that during the Civil War were fought over by the armies of the North and South. The wide portico that graces the front of the mansion—a property recently placed on the market—is characteristic of the region

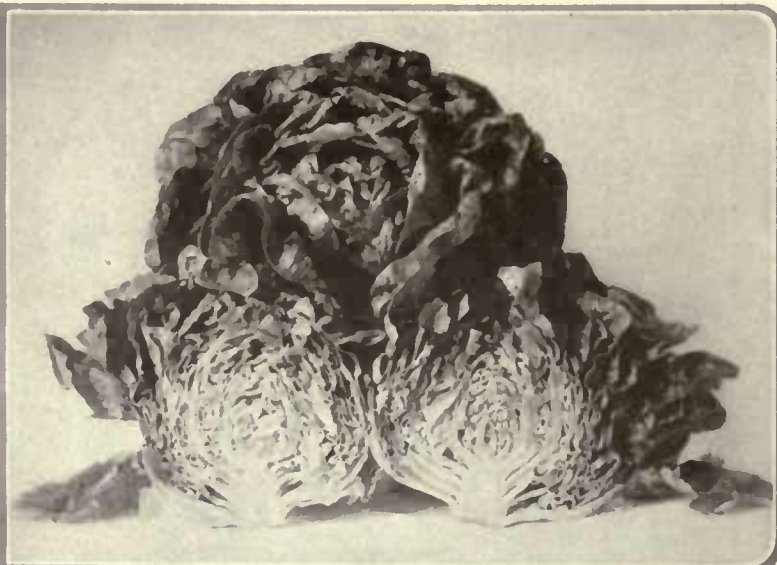
Simplicity is found in both the architectural background and the furnishings of the dining-room. A high paneled wainscot circles the room. To one side is a Colonial mantel with a simple over-mantel panel above. The furniture is such as is required for the quieter entertainment and life of a country house far remote from the city

The spirit of the rural South is found in the hospitable doorways and the comfortable furnishings that make for simple, dignified country living. The living-room shown to the right is an example of the type of furnishing that a country estate of this magnitude—it is some 5,000 acres—requires





Endive well deserves attention as a salad plant, but it should never be served alone. In combination with butterhead lettuce and French dressing it is delicious



Naumburger is one of the finest butterhead lettuces. It perfects splendid 10" heads in fifty-five days from the time seeds are sown, but it is not a good midsummer sort

F I L L I N G T H E S A L A D B O W L

As It Should Be Filled Is Simple Enough When You
Know What Plants to Grow and How to Grow Them

OURS being a family of salad lovers, I found myself more or less in "deep water" the year around. The more exacting one's requirements become, the more one realizes the limitations of markets. So I finally decided to take the bull by the horns, to study the subject from the ground up, with the result that the salad problem has become a salad blessing in which tasty, flavorful lettuce plays a most important part.

Since lettuce forms the most popular basis of all salads, I began to study it first. Few things I have attempted proved more intricate than the correct selection of sorts which would best serve my purpose. It developed that there are four distinct types, and of these I finally selected the kinds which, to judge from the descriptions, seemed to measure up to the requirements in nearly ideal fashion.

Of course, there were some disappointments. When I tried to grow in summer sorts recommended for spring use only, they quickly turned bitter and grew seed stalks instead of heads. Again, when I proceeded to prepare salads from heads grown during August, using the same dressing as I did for the more delicately flavored spring crops, the results were disappointing. The sum and substance of my experience inspired this discourse on salads, offered here for the benefit of those home gardeners who like them as well as we do.

LETTUCES WORTH GROWING

There are four distinct classes of lettuce, the individual members of which differ very little in general characteristics but very much in habit. Some grow very quickly, making big bunches of leaves, and then

ELEANOR R. GILLAM



Among the crispheads dependable for summer use Iceberg is a worthy leader. It matures in sixty-five days from sowing

go to seed. Others make firm heads in the spring, but "shoot" seed stalks as soon as hot weather approaches. Still others are very slow growers, but they also form the most solid heads and go to seed only after trying hard to rot inside before bursting.

The earliest of all lettuces to yield crisp, tender salads in the spring I found to be the loose-leaf sorts. After trying quite a number, I decided that Black-seeded Simpson served my purpose in as nearly ideal fashion as any. It was ready for use, with fine, big plants about 10" in diameter, in forty-five days after seeds were sown. It remained in perfect condition for two weeks—at least four days longer than any of the other extra early spring sorts. As a result, it stayed in fine condition for flavorful salads just about a week longer, when my prize-winner among the butterhead lettuces—Naumburger—yielded its first fine heads.

FOR LATER USE

Naumburger, or Tenderheart, as it is called by some, perfected its attractive light green 10" heads in exactly fifty-five days from the time the seeds were sown. I have tested and tasted many lettuces during the last fifteen years, but I have never found one to surpass in flavor this splendid butterhead sort, especially when prepared for salad with the French dressing to which I shall refer later.

When later sowings of Naumburger produced seed stalks or "bolted," as the experienced gardener calls it, the crisphead lettuces saved the day. The most attractive and dependable of these proved invariably to be Iceberg. The first heads are generally ready in sixty-five days (Continued on page 94)



Prizehead at the left and Black-seeded Simpson beside it. The latter is one of the best extra early, loose-leafed sorts, and should be in every salad garden



FORTY-FIVE SECONDS FROM BROADWAY

A Cottage in a New York Flat—The Apartment
of Louis Fancher, Esq., the Illustrator

Photographs by the Johnston-Hewitt Studios

Ahaz, the Inky Ethiopian, takes you up in the iron cage to the tenth floor, deposits you in a bleak hall before a fireproof door. You ring the bell. The door opens. And you step into the jolliest little cottage this side o' Devon. Above is one end of the big studio that serves as the dining-, painting-, and living-room. The walls are golden grass cloth and the ceiling is golden too. The furniture, simple fumed oak and wicker, fits well into the scheme

On the top of the page opposite is the other end of the studio. A big, overstuffed davenport in blue fills one end. Bizarre pillows are stacked on it. Above is a semi-circular mirror in a blue frame. The sconces at either side are blue touched with orange. The little table to the left has an orange tray on a blue frame. Golden orange and true blue is the pervading combination. The rug has a deep pile in a rich golden tone. The color effects are interesting and restful. The room has the advantage of large spaces



Because it had to serve a twenty-four hour purpose, the utilitarian objects were so arranged as to be both compact and convenient. Between meals the sideboard dresses ranks with orange and blue candlesticks and an orange tray, and looks perfectly in place. In the hall is a built-in cabinet to hold the family jewels, Mr. Fancher's scraps of paper and tubes of paint, together with sundry overshoes, umbrellas, hats and dinner jackets, all neatly arranged and decoratively concealed

The photograph directly opposite shows the artist as carpenter and his wife as painter. (Mr. Fancher wielded the hammer and Mrs. Fancher the paint brush—she being also the designer of these decorations.) The white shelves with their Breton pottery connect up with the white woodwork of the room. The curtains are blue calico with orange fringe. Two little love birds (see the blur) perch on a rod above the shelves. If you despair of making that ghastly flat livable, here is one way of doing it—love birds and all



THE TRUTH ABOUT DWARF FRUIT TREES

Real Quality in Diminutive Apples, Pears, Peaches,
Cherries and Apricots — The Necessary Culture

WILLIAM C. McCOLLOM

IF your first impulse is to ask "What does it cost?" you had better skip this article. It is directed to the person who wants quality first of all. Yes, to be sure, we all want quality, but here I am using the word in its fullest significance. And the searcher for quality first is usually one who does not study every penny to figure how many dollars' return it will yield.

Frankly, I do not consider the dwarf fruit tree a really sound commercial proposition. There may be some cases where it could be advantageously treated in a commercial way, but generally speaking it is for those who want orchids for their buttonholes, and straight Havana cigars—in fact, for people who are really looking for the highest standard of quality and are willing to pay for it.

I am not trying to frighten anyone about the cost of dwarf fruit trees, for their prices are by no means prohibitive; but where you get ten apples from the ordinary standard tree you will get but one from the dwarf. The quality will be of the best, but disregarding the many other factors that make the dwarf fruit trees so desirable, and judging only by the pound for pound return, the standard type outweighs the dwarf. On the other hand, in the *proportionate* quantity of fruit produced, the dwarf trees are far preferable. When you see these sturdy little fellows carrying a load of fruit that even the larger type wouldn't be ashamed of, you can't help admiring them sincerely.

Disregarding economics, there are a number of sound, logical reasons for planting the dwarfs. Of these I would place quality first, for surely there is nothing more worthy of our efforts. There is no class of trees of any description that bears fruit of as high a standard, because of the better care they get. The situation is analogous to that of a person with a good suit of clothes, and another with a cheap one—there is more involved, and so better care is taken. And be it known that among the real aristocrats of the fruit family, the dwarfs are the acknowledged blue bloods.

WHAT THEY WILL DO

The dwarf fruit trees are particularly valuable to those who want quick results. Of course, you can't pick any fruit the day after planting, but you can get a fair crop the second season from planting, and if you get good stock which has been properly handled you will get some fruit the first season. This may sound like a fairy tale, but it is not. I planted a number when they were in full flower after having

been delayed somewhere in transit, and they carried considerable fruit the same season.

To people with very limited grounds, the dwarf brings within their grasp the possibility of having their own fruit, from their own grounds. The little fellows can be confined to a degree beyond our imagination and still continue to give results. Where possible it is advisable to give them a reasonable amount of growing space, but if necessary to reduce the growth to the small-

est possible allowance, they can be trained on a trellis of some sort and the space they occupy need not be much more than that given a climbing rose bush.

One of the greatest assets of the dwarf tree is the ease with which it can be properly cared for. This is another reason why the trees get better care, for they are under the closest scrutiny at all times and any disease or attack of insects is at once perceptible. There are no ladders to climb, and spraying is easily done with a hand pump of the smallest type. With them, thinning the fruit becomes a pleasure instead of an effort. Summer pruning is also within our reach. This practice is out of reason with the high headed type of tree, and if done as it should be and the other cultural requirements properly attended to, fruit trees will bear annually instead of following the biennial habits of a great many of our standards.

Another important argument in favor of dwarfs is that because of their sturdy habit they are little affected by wind storms which often ruin quantities of regular fruit by causing it to fall before it is ripe. Then again, the dwarfs have so much less growth to sustain that they can be used in garden effects without killing adjoining plants by robbing the soil of every bit of fertilizer; and casting a very short shadow, they are possible in either the vegetable or the flower garden.

WHAT THEY ARE

The dwarf fruit tree can be had in a number of forms, the trained types coming in fan shape, cordons of various trainings, horizontals, U-shape, gridirons, etc. These, of course, require a trellis of some description, or they can be trained against a wall, the side of a building, or some similar surface. These trees are extremely ornamental, and can be used in garden effects of various kinds; they are attractive when in flower, and are both interesting and pleasing after the blooming period.

Dwarfs must be grafted, else you cannot confine them. Some unscrupulous dealers send out very low headed standard trees as dwarfs, so get your trees from a reliable source. Pears should be grafted on quince stock, thus giving them the short jointed, dwarf habit of the quince without in any other respect changing the characteristics of the tree. The Paradise or Doucin stock has the same effect upon the apple when the latter is grafted to it. Peaches should be worked on the plum, which is the best bargain we can make in this case,

(Continued on page 82)



Tomatoes or flowering plants can be trained on the wires until such time as the trees will need the entire trellis



Part of the fun of raising dwarf fruits is training them. With a strong wire trellis as a foundation, a beautiful pleached alley can be created in a few years



Summer pruning is a great factor in producing quality. It should be done around the middle of July, or as the growth requires. The low branches assist the work



An antique damascened dagger of bloody history made in Venice to the order of some 'high, impetuous spirit'



J. M. ROSÉ



The glamor of medieval times is in that rich plunder of the past upon the walls and counters of the metropolitan galleries

THE PLUNDER OF THE PAST

Now Being Purchased by Americans
for the Glorification of Their Homes

CLIFFORD POPPLETON

IT is an interesting experience to attend one of the big dealer's sales. He has the collection, perhaps, of some Italian, French or English aristocrat, fine antiques shipped to New York under heavy insurance, and unpacked with a delicacy beyond the conception of any but an egg merchant. Or it may be the collection of a departed Wall Street money-king, whose heirs have a notion that the money would be more useful to them than the art.

You are probably surprised at the magnificent air of the rooms themselves. The thought of luxury was not associated in your mind with the thought of sales by auction, yet here are deep-carpeted, high-galleried chambers, murmurously alive with visitors in silks and furs.

The collection has been on display for several days, and many of those present were here before and have now come resolved on a plan of action; these are pre-occupied and finger their watches a little impatiently. Others are making a hurried tour of investigation, jotting a note now and again. Everyone carries an expensively prepared catalogue that has been lovingly compiled by the cognoscenti and printed in the best typographical taste.

THE auctioneer is a mortal shrewd fellow. He has to be or he wouldn't be where he is. He looks around him with a keen glance and you have half a notion that he knows how much money there is in your pocket. You are sadly conscious that your limit is thirty dollars, or fifty, or whatever it is, and you bear yourself accordingly.

The law of the great auction rooms is, quite simply, that the highest bidder gets the article bid for. Reserve prices are the rare

exceptions. The stuff is there to be sold for what it will fetch and your dollar is as good as the next man's. If competition is scarce you may buy a fine antique cheap, and if it is rife prices go sky-high. Do you think it would be interesting to have a book that was printed two hundred and thirty years ago? One went for fifty cents in a famous auction room recently. The man who bought it might have been willing to pay twenty times the amount, or fifty, but he waited until he saw that no one else was going to bid, and then he said mildly, "Half a dollar."

At the same sale a copy of Burns' poems with an autograph note from the poet fetched the sum of nine hundred and twenty-five dollars.

BUT to pick up the thread again, observe that dealer over there, leaning, regardless of rules, against one of the exhibits, a heavy Jacobean cabinet. So far he has shown little interest in the sale, but now the auctioneer calls "53 A." This lot is the figure of a child in bronze by an Italian sculptor of the 16th Century.

"What am I bid for 53 A?"

Silence.

"Come, give me a start please."

Silence.

"I can't sell it unless someone will give me a start. May I say ten dollars, will you let me say ten, it's a fraction of what it cost."

"Ten."

The languid dealer has spoken.

"Ten I am bid, ten, ten, twenty, twenty, twenty, fifty, fifty, fifty, fifty, a hundred, a hundred, one hundred dollars I am bid."

Ah, Mr. Dealer, this is no "snip." Two more bidders have jumped in. An attendant

puts the laughing bronze girl down on a table where she may be examined by late-comers. The clear, modulated voice of the auctioneer runs on firmly and fluently. Subtly he is conveying to you something more than that he is bid one hundred dollars for 53 A.

"One hundred, one hundred, one hundred."

A bald fact, true, but listen again. Is there nothing else?

"One hundred, one hundred, one hundred."

There is a quality of restrained surprise in his tone. You feel that someone is wounding him in his finest sensibilities; you are not sure that so sensitive a man should be an auctioneer; he is as thin-skinned as the princess in the fairy tale who could feel a pea through several feather beds.

"One hundred, one hundred, where's my hundred and twenty-five?"

The bidding is against the languid dealer, who now raises his eyebrows an eighth of an inch.

"One twenty-five I have, one twenty-five I have, where's my fifty; one fifty I'm bid, one fifty, one fifty, one seventy-five, one seventy-five, two hundred dollars, two hundred dollars I have."

SHARP eyes, these auctioneers have, for the slight, significant movement. A peculiar glint in the eye, a nod hardly perceptible to the casual observer, or a slight twitch of the catalogue—they are all bids among the experienced.

"Two hundred, two hundred, two hundred."

Still a bald announcement, but his tone is
(Continued on page 74)

CONTINENTAL COLOR FOR AMERICAN HOMES

COMING down the Lago di Garda you can see them—clusters of them clinging to the hill-sides like great brilliant clouds. You can see them in the sleepy villages of Bavaria and in the hamlets of Switzerland. For the native of the Continent has always painted the exterior of his house in brilliant colors and vivid designs. Crude though the technique may be, it lends an air of genuine interest to the house and indicates with what care and pride the owner has built it.

Here in America we have not gone much beyond tinting and painting our stucco houses, and the exteriors on which rich decorations have been lavished are few indeed. Perhaps the absence of these decorations is due to the fact that Americans are only now arriving at an appreciation of the value of strong colors in decoration. Doubtless, another generation will see exterior color more in use, and perhaps more decorative mural paintings.



Taylor & Levi, Architects.

The walls of the residence of Mrs. Helen Hartley Jenkins at Norfolk, Conn., have been frescoed with Slavic figures and borders. W. de Leftwich Dodge was the artist. The position here, under the eaves, is the proper one for such murals

Photograph by Tebbs

Frescoes And Painted Borders That Give Life To The Stucco House

Moreover, the positions of some of the frescoes were not conducive to their permanence, for the pictures require the overhanging of eaves to protect them against inclement weather.

The other residence illustrated is the home of Mr. Dorl, on the Palisades.

The walls were especially designed to provide for murals up under the eaves. In long panels between the stucco pilasters were painted sections of a large fresco showing maidens walking through a flowery field. The work is modern in character and the colors are brilliant. In time, of course, they will tone down and blend with the color of the walls. Try to visualize the façade of this house without the murals, and their value at once becomes evident.

Murals such as these, or designs of a simpler character, are perfectly feasible for many styles of stucco houses. The decoration may be nothing more than a stenciled band of color
(Continued on page 98)



Photograph by Social Press Ass'n.

Panels have been painted on the upper facade of Mr. Dorl's Bontempi Villa on the Palisades, N. Y. The subject is modern and the colors brilliant

On this page are glimpses of two American homes that are decorated with paintings laid directly on the stucco wall. One is the residence of Mrs. Helen Hartley Jenkins at Norfolk, Connecticut. Architecturally, the house is a bungalow save at one end where the living-room has been carried up a second story to provide for a gallery at one end and an upper row of windows. The timbers, which are exposed, are solid chestnut painted and left to weather. The entirety of the exterior wall, except where these timbers cut through the plaster surface, has been frescoed. The general background is a tawny tone and the figures, inscriptions and border designs are adaptations of old Slavic forms and peasant sayings painted in brilliant reds, greens and yellows. The artist was W. de Leftwich Dodge, the well-known mural painter.

The difficulty that confronted Mr. Dodge in the execution of his work was that the painting had to be done while the cement was still wet.



Photograph by Tebbs

While the entirety of the exterior of the Jenkins bungalow has been given a tawny ground coat, frescoes have been painted in the larger spaces

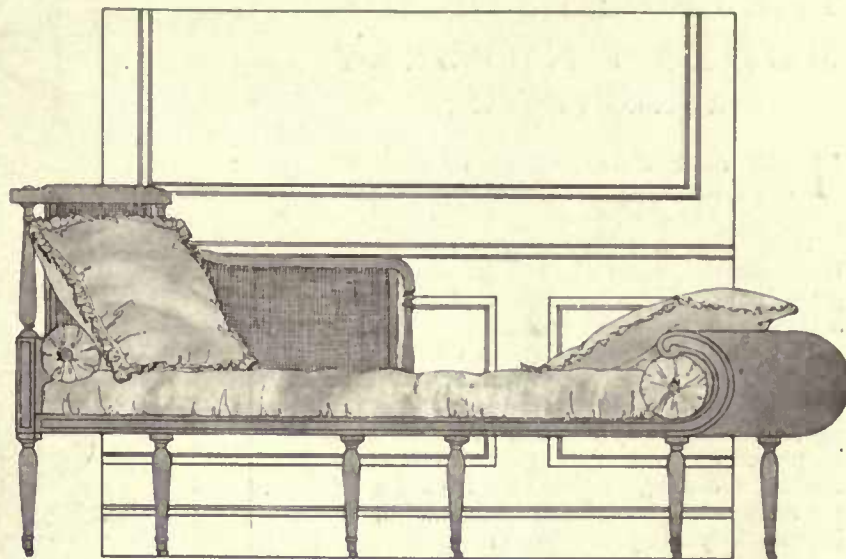
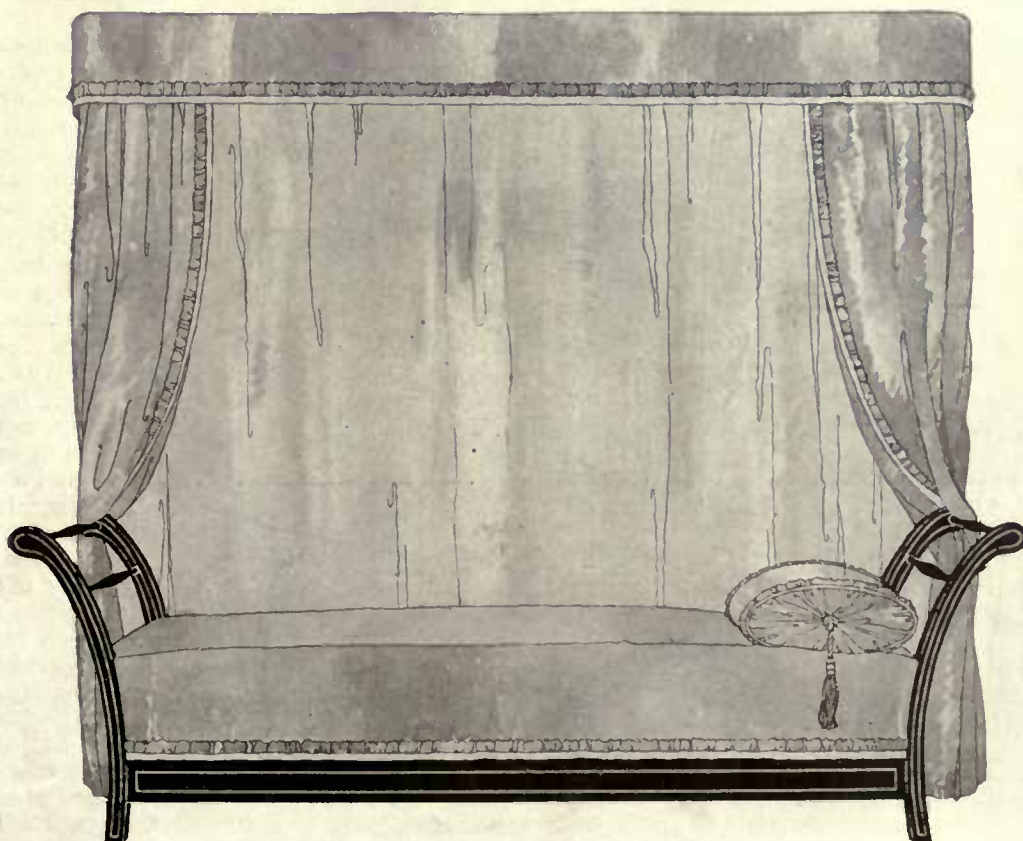
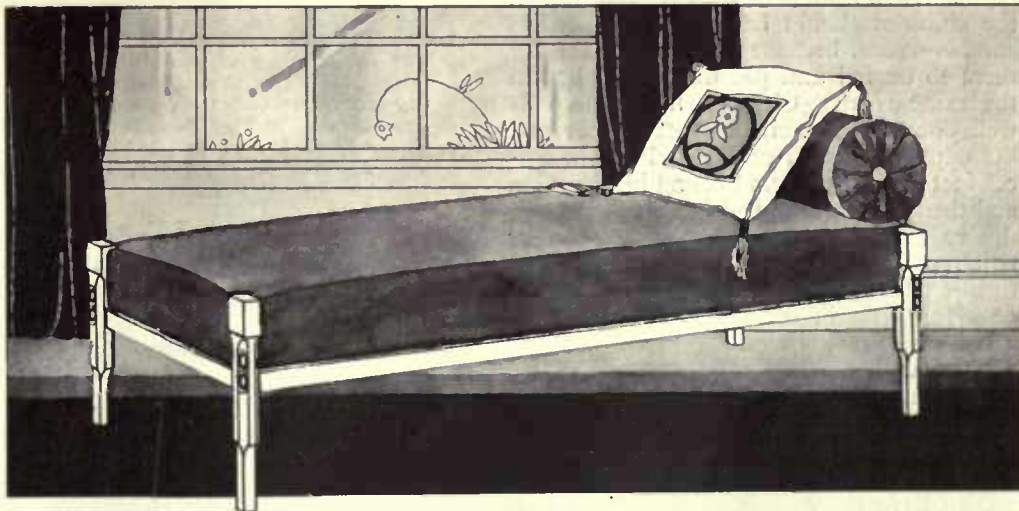
CUSHIONING THE COUCH AND THE DAY BED

Much of the distinction of a couch or day bed is due to the cushions that are upon it and the way they are placed. They are like the trimming on a hat. You can utterly ruin the looks of that model by sewing the gaura in the wrong place and you can miss half the charm of that Adam day bed by failing to have the right cushions in the right place. This page is one of a series devoted to these small points of decoration. In January, curtains were shown; in February, French doors. If your individual decoration problem still remains unanswered, write The Information Service, House & Garden, 445 Fourth Ave., New York City.



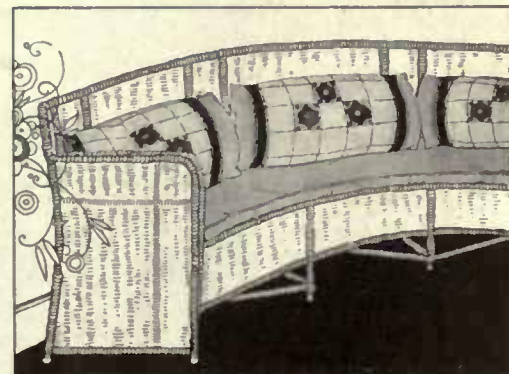
The day bed or couch of Colonial design can be upholstered in a glazed chintz when in the bedroom. It should have the simplest form of lingerie pillows, showing neither lace nor embroidery, but a crisp ruffle trimming. As a day bed of this character is intended for use with simple furnishings, the pillows should be in keeping.

Below is shown the solution of a day bed problem. Between the rooms was a wide door which was closed up. Against this was hung a soft yellow silk curtain. The over-curtains and valance are of pale, cool, green taffeta with a tiny frilling of yellow which finishes the turn back hem. The day bed is covered in the same green taffeta piped in yellow, and at either end, by day, is an unusual oval pillow. Agnes Foster Wright, Decorator



On an Adam day bed of this type of enamel wood and cane there should be used, first of all, the foundation cushion. At either end should rest a long tubular bolster cushion and over them two flat square pillows. Such materials as taffeta, striped or plain, or certain of the more formal linens may be used.

Visualize an ivory white Continental type of day bed, decorated in small designs of black and with a touch of brilliant color. It is covered in black satin with one tubular bolster pillow of black satin decorated with jade green and with a jade green button at each end. Against this is placed an ivory white satin cushion with a center motif combining jade green, black and pale lemon yellow. Tassels and binding of pillow are lemon yellow with a touch of jade green and black.



The popular form of curved wicker settee requires this style of cushioning. The cushions which should repeat in design the features of the settee, may be of gay linen or chintz, or of heavy duck or linen, with futuristic decorations that might be worked in worsted.

THE LEGENDS OF THE MODERN NURSERY

AGNES FOSTER

THE most disenchanting moment of one's life comes when one goes back and visits his old nursery.

How Time has shrunk it! The ceiling is not limitless after all, nor are the closets great, dark, mysterious holes. It is really a skimpy, homely little room.

But pity be to the grown-up who cannot smile at the gouge on the window sill that he made with his first knife thirty years ago, or at the putty holes in the headboard he picked out with his finger-nail one early Sunday morning, or the bare front leg of the rattan chair he carefully unwound on an interminably rainy afternoon!

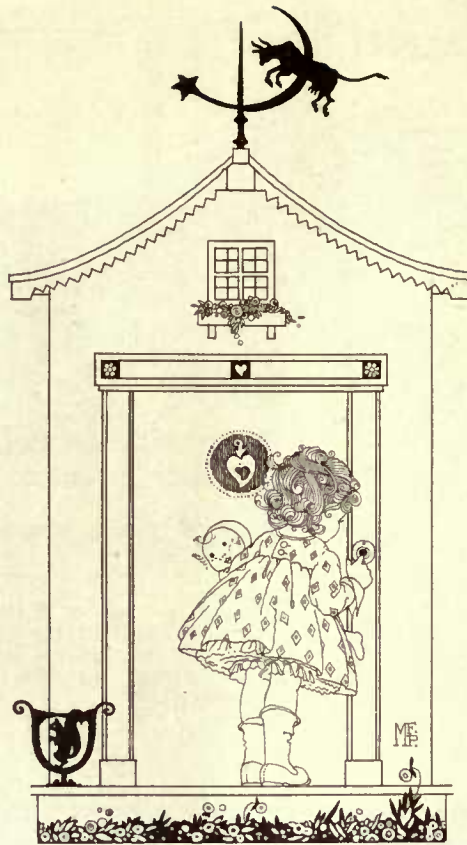
Nurseries are planned with more care today than they used to be, and the man of thirty years hence will have a richer heritage in the legends of his nursery.

WHAT NURSERIES ARE FOR

Happily it is now seldom that the nursery must also serve as the children's bedroom. When it must be used for a bedroom, the children should have their suppers in another room, because it is unpleasant for them to be fed and put directly to bed in the same room. Children never sleep as well due to the excitement of supper and the odors. It is an established psychological fact that playing and eating in one room and then being put to bed in another is conducive to the refreshing, restful sleep of children. If this arrangement is impracticable, the nursery should be thoroughly aired and put in order while the children are supping elsewhere.

The nursery should be considered the child's inviolate domain. His playthings should be kept sacred and he should be permitted to have some say about their disposition. Children have queer fancies: they like to keep certain toys in certain corners and on certain shelves. Why shouldn't they? We grown-ups have a favorite corner for our glove box and another for our handkerchiefs, and we wish them kept there. Thwarting a child's fancies in these small matters may make him whiny and broken-spirited.

In the first planning of the room, provide sufficient shelving, closet and play-box space to accommodate the toys and trappings of the shield.



For the nursery or garden playhouse an iron-worker has made a "Cow-jumping-over-the-moon" weathervane. The outdoor size, 6' high and 3' wide, \$65. The smaller, 3' high and 18" wide, \$45. The squirrel mud scraper, 12" wide, \$7.50

And make it an unbroken rule that things are to be picked up and put in their places each night before bed-time.

The best finish for a nursery wall is semi-gloss paint, which is easily washed. It should be of a cheerful cream or light yellow tint. Avoid strong tones.

How They Are Being Told in New Curtains, Paper and Tiny Furniture

The walls should not be covered with brilliantly colored, grotesque figured paper. It is exciting and soon becomes tiresome to the child. A child is easily impressed by surroundings and reacts to them. If the decoration is crude and grotesque, his mental conception cannot help but reflect some of that crudeness. If the walls have a pleasant, refining line with a border of delicate fairy tale pictures, he is equally sure to be affected by them.

When a frieze is used it should be placed high enough to be a mysterious decoration to the child. It should be well designed, preferably of some fairy tale subject. A black silhouette border of fairies is to my mind the most charming nursery decoration. It has a mysteriousness about it and possibilities around which the child's own imagination can weave a story. Moreover, it is really decorative. If, on the other hand, one wishes a pictorial paper, nothing could be better than the Kate Greenaway paper of "The Months." The colors are soft and the figures are quaint and charming, with a direct child appeal.

WALL COLORS AND MIRRORS

It is well to have the nursery walls washable, because in the case of a diphtheritic throat or a semi-contagious sickness, the walls may be washed down with a disinfectant. Then, too, young artists' strivings may be more easily washed, than rubbed away from wallpapers, as they are usually penciled with a strong, heavy line which was intended to "stay put."

Soft rose and blue are nice, suitable colors to use, though children sometimes have a funny prejudice against these colors, whereas they invariably like yellow. Grey, dark red or dark blue or the eternally neutral buff are bad nursery colors as they have no response for childhood.

It is well to have a low mirror on the wall for two reasons, and perhaps for as many reasons it is well not to; but we must not anticipate our children being vain or priggish. If a nursery has a mirror, a solitary child is not so apt to be lonesome. There is always another dancing, jumping little child just on the other side of that looking-glass frame. Also, if a child



W. & J. Sloane, Decorators

In the residence of Captain J. H. Poole of Detroit is a playroom especially designed to hold plenty of toys. Low benches circle the room and all the furniture is diminutive. The small table is just the thing for teas and fine crayon work!

Photograph by Gillies

can sometimes see himself messy as well as hearing that he is—children being uncertain visualizers—he is apt to keep himself cleaner and in better order. A certain amount of vanity saves nurse and mother; besides, who can blame a child who finds her own reflection entertaining to look upon?

Painted panels in the children's room are a luxury that is not prohibitive. There are many artists that do quaint and charming designs and they make of the nursery a spot of joy and wonder. The panels should have a story to tell, a fable or rhyme or a fairy tale which years have proved to be of everlasting childhood interest and value. By all means consider their use.

Lithographs from portfolios and childhood verses may be framed as panels and add much interest to the nursery. These pictures are usually painted in flat, clear tones and lend themselves admirably to use as panel pictures.

Birthday, Christmas and Valentine cards, instead of being pinned up on the wall, could be kept in a flat, wooden box prettily decorated. In this way they can be kept clean and serve as an amusement for a sick or rainy day. It is having no place for such things that makes clutter.

Windows, through which the south or southwestern sun should come, may be low and small paned, for protection against being broken, a saving in the cost of replacing, and the prevention of a child's falling out. It is best to have the windows on adjoining, not opposite walls, to avoid danger of draughts.

SUITABLE CURTAINS

The curtaining should be washable. A pretty light sunfast or a small figured cretonne is excellent, and the patterns procurable are enchanting. Scrim curtains with an inch binding of pink or blue on the curtain sides and on the ruffled valance give a pretty effect. The same may be done on the bed covers, if the scrim is sufficiently heavy. A plain heavy fabric is too easily soiled with sticky fingers to be used in the nursery. The best combination is a



W. & J. Sloane, Decorators

Photograph by Gillies

At one end of the Poole playroom is the supper corner. On the drawers of the plaything cupboard to the left is painted, "A place for everything and everything in its place." Meaning that you must put away your toys before you can have supper



They are ducky things, these curtain pulls for the nursery window. The cords are white silk; ends are discs enameled white and painted blue, yellow, red and green. \$1 a pair



thin window hanging introducing some color as described and a small figured cretonne as upholstery.

An English block print with its beautiful clear fresh colorings and excellent design is extremely good for a nursery. The prints come in a quality of soft, finely woven cotton that makes them easily laundered. In a narrow width they are adaptable for side curtains where one wishes to introduce some pattern at the windows. The same designs may be had in soft cream Shiki silk with scattered flowers and charming designs and colorings, naïve as childhood itself.

Soft blue albatross with a little ribbon with picot edges in light yellow

would be a delicious winter nursery drapery. The furniture could be painted blue and striped in yellow. With a soft blue rug for the blue-eyed, golden-haired Little Lady—what could be more "suitable to her personality!" The furniture could be upholstered in a narrow blue striped line with flowers and tiny birds, an inexpensive but distinctly childish pattern always to be found in the shops.

CORNERLESS FURNITURE

Wicker is excellent for nurseries because it has no sharp corners and it can be readily re-dipped when it becomes shabby. A vacuum cleaner or a good, stiff beating with a padded stick will keep it clean. Wicker tables, if used in the nursery, should have wooden tops, as wicker tops give an unsteady surface for tiny tea services and for fine crayon work!

Wicker combines excellently with painted furniture and mahogany. It gives lightness and variety, but it should always be stained or enameled. Unfinished wicker furniture should no more be used than unpainted wooden furniture. It is im-

(Continued on page 96)
Please examine this room without disturbing Curly Locks. The table cover is white oil cloth with a Dutch girl in the center, 30" wide, \$5. Side paper 30" wide; buff or putty color; 60 cents a yard up. The frieze in blue or mouse color is 10" deep; 30 cents a yard up. Crib and combination wardrobe of ivory enamel. Dutch figures in blue. Crib, 48" by 24" and 36" high. \$35. Wardrobe, 36" long, 18" deep and 42" high, \$55



Informality should characterize the planting scheme of rhododendrons. Here it is attained by the solid banks of bloom and their natural background of trees

AS TO FLOWERING EVERGREENS

GRACE TABOR

Photographs by Nathan R. Graves



Viewed singly, the flower heads show unexpected delicacy of form and texture



Besides the white, rhododendrons may be had in varying tones of pink and red



deal more to the layman, I am sure, than the more technical "broad leaved evergreens" of scientific precision. Besides, they are not so very broad leaved, literally—save by comparison, perhaps, with the needle leaved species which commonly pose as the entire family under the general name of "evergreens."

It is, it seems to me, notable that the showiest flower in American woods

An excellent example of rhododendron planting in a suitable hillside location

ALL evergreens produce flowers, of a kind; but not all produce flowers that are noteworthy to any but the simon-pure botanist.

I am moved to the making of this pseudo-apology by reason of the botanist's well known jealousy of exact terms. I stand in great awe of the botanist; and I know that I have not, strictly speaking, a right to distinguish as "flowering" evergreens the plants which I am here about to consider. But it is a phrase that means a great

is that of a purely American shrub which is evergreen in its habit, the native laurel or calico bush. In the masses of it which Nature plants, it furnishes a display of floral splendor hardly surpassed by anything in the world, and certainly rivalled by only a few things. Its near relative, the rhododendron, grows all over the world, practically; but laurel is distinctly a North American species.

These two belong to quite a wonderful plant family, a family which it is necessary to know if one is really to know anything about evergreen shrubs; and as the entire family shares to a marked degree the same likes and dislikes, and requires the same general care and attention, I am going to enumerate such of its numbers as we, in our gardens, have occasion to become acquainted with.

THE HEATH FAMILY

The name of this family is *Ericaceæ* to the botanist; to the man of common speech, heath. The heather of English moors has probably the greatest general popularity of any of the breed, and has been praised in song and story

In all cases, naturalism is the primary consideration when using the broad leaved evergreens. About the house particular care should be taken in accomplishing this

When mass planting is followed with rhododendrons, scraggly specimens must never be allowed in the foreground. The foliage should reach the ground in front, as here

with greater sentiment than all of the rest. All heathers are members of the family, and being so abundant have given the common name which they gained from the waste spaces whereon they grow—"heath"—to all their relations.

So then we come to the rhododendrons and the laurel and the azaleas, as well as to an interesting little shrub which is called Labrador tea or wild rosemary in the folk tongue—*Ledum latifolium* in formal speech. The leaves of this are somewhat aromatic and it is said that they were dried and used as a substitute for tea during the Revolutionary War. Many things served as such substitutes in those days.

PECULIARITY OF GROWTH

Running the gamut in plant individuality though they do, there is yet one thing which is especially mentioned in connection with every one of these widely differing allied species, wherever they are described and their habits noted: "grows best in a moist, peaty or sandy soil." Without exception, this is their preference—"a moist,

(Continued on page 60)



The flowering evergreen shrubs do not combine well with deciduous sorts. A distinct line of demarcation should separate them from such other plantings

THE NOBLE DANE

A Country Place Dog of Fine Lineage and Exacting Points

WILLIAMS HAYNES

Photographs by R. W. Tauskey



Fawn is one of the recognized colors. This dog, Prince von Weisnau, is owned by Charles Ludwig



The harlequin wears a mottled coat that makes him an interesting spot in the landscape

IN these days of electric burglar alarms and telephone connections the larger breeds of dogs fare badly. There is now but little demand for their strength and courage as a protection against unwelcome visitors about the country place. In the city, we are more and more inclined to give up the town house for the apartment, and they are frankly too much of a dog for a small room. Even the dog shows, to which so many breeds have owed their first burst of popularity, have been a positive drawback to the large varieties. Their board bills, when kept in kennels, are considerable, and express charges to and from the exhibitions, being based upon so much per pound per mile, have kept many with a true love for the great dogs from taking them up as a hobby.

And yet a great, powerful, dignified dog adds a touch to the spacious hall or to the broad lawn that nothing else in the world can give. They fit perfectly into such surroundings, and they furnish them with a dignity and just the right suggestion of pride and strength. Moreover, it is not merely our imagination that makes us associate nobility of character with a large dog. He is courageous without the necessity of being reckless, and he is calm and gentle because he is conscious of his strength.

WHY THE DANE FITS

Because he has all of these desirable attributes of the large dogs and because with all his great size and powerful strength he is a dog of fine symmetry and extreme gracefulness the Great Dane has continued to hold his own in this day of the terrier and the toy. It is rather curious that the biggest of all the big dogs, the one whose very name is *Great Dane*, should have retained the favor once enjoyed by all big dogs in these times when size is no longer an especial recommendation. He has done so because there is nothing unwieldy nor lumbering about him—although an active dog he is never clumsy. Lithe and graceful as a tiger, with hard muscles that ripple under his fine satin coat with his every movement, he is an impressively powerful dog. His calm courage shines out of his bright eyes and shows plainly in the proud carriage of his great head. He fairly commands that the adjective "noble" be linked inseparably with his name.

The Great Dane's head is very expressive of his noble character. The head points of any breed of dogs are their most distinguishing characteristic, and Great Dane breeders have with great care developed the heads of their dogs to a point of fine perfection. The skull is long with a slight crease up the center. The cheeks must be as flat and smooth as possible. The foreface is long and broad and deep with a square, blunt muzzle and a large nose. If the bridge of the nose is not wide enough, the dog, when viewed in full face, looks snippy, and should the proper depth of the muzzle be lacking and the lips too tight and wanting in squareness, the dog, in profile, looks what fanciers call "snouty." Of course, a combination of these two faults will quite ruin a Dane's head, giving it a common, underbred appearance. The Dane's correct expression, alert and masterful but without the slightest suggestion of meanness, depends very largely upon small, dark eyes set under prominent, well developed eyebrows. Neatly cropped and well carried ears add a great deal to the dog's dashing aristocratic appearance, and in England the anti-cropping edict in force has been a severe handicap that the breed is only just beginning to overcome.

TEUTONIC MEASUREMENTS

The perfect symmetry of the Dane has been reduced to strict mathematical terms by his methodical German friends who have discovered that in a dog that is 30" tall at the foreshoulder, the line from the shoulder to the ground should be divided in half just at the point of the elbow and brisket. Moreover, the line from the crupper, which is the top point of the hindquarters, to the ground should be just equal in length to the same line from the shoulders, and it should be cut into a third at the angle of the hip and flank.



The elegantly built Dane, as shown by Mr. O. Carley Harri-man's brindle Succabone Pyra, New York and Boston winner last year, is as lithe as a tiger

Extremely large dogs are very often taller at the crupper than at the shoulder, a fault that is usually combined with straight, stilty hindlegs, and straight hindlegs, in turn, result in a jerky, ungraceful movement. So closely are proper conformation and the elegant grace of the breed bound up together that there is the best reason for demanding perfect symmetry in the Dane. For this same reason, dogs that are markedly lower behind than in front—a malformation stigmatized on the Continent as "hyena dog"—are in particular disfavor.

The German measurements also require that the line down the back from the point of the shoulders to the crupper be one-sixth longer than half of the dog's height. This is also the ideal length for his tail. It is an interesting, and alas, sometimes a disappointing thing, for a Great Dane owner to apply the yardstick—not the tape measure—to his dog to discover how he measures up to the perfect scale thus laid down.

Other points that count in judging a Dane are the legs and feet, the tail, coat and color. The front legs should be straight and heavily boned; the hindlegs long, very muscular, with straight, low hocks. The feet are of good size, but they must be very compact and well knuckled up. The tail, which is thick at the base and tapers to a fine point, ought to reach just to the hocks. Of two evils, however, a tail that is too short is better than one that is too long. "Short, dense, and sleek looking" is the official description of the coat. It must be neither coarse and wiry nor of a silky softness in texture.

THE RECOGNIZED COLORS AND POINTS

Five distinct colors are recognized: fawn; brindle; blue, which is a slate grey; black; and harlequin, or small, jet-black spots evenly distributed over a white ground. The German breeders are very scrupulous in mating to keep the different colors pure and distinct, and while the fawns and brindles are interbred, and the blues, blacks, and harlequins, still to cross a harlequin with a brindle, for example, would be a mesalliance but one degree worse than mating to a mastiff or greyhound.

The different points that make up the typical dog are well summed up by the Standard of the Great Dane Club of England, which

(Continued on page 92)



Photograph by Gillies

A LITTLE PORTFOLIO OF GOOD INTERIORS

The design of this Little Portfolio is to assemble each month a group of rooms in which the distinction has been gained through applying the principles of decorating. They also show the trend of the mode as it is set by the latest work of interior decorators and architects. Invariably do they contain helpful suggestions. But if your individual decoration problem is not suggested here, write The Information Service, HOUSE & GARDEN, 445 Fourth Avenue, New York City.

James Brite, Architect

At the top of the page is an end of the living-loggia in the residence of Herbert Lee Pratt, Esq., at Glen Cove, Long Island. The floor is of reddish brown tile set in white mortar with a border of limestone. The limestone has been carried up to the spring of the window arches; above that the walls are plaster. The furniture is wicker in brownish golden stain. A divan is shown, upholstered in a verdure pattern of reds and greens and black background. The pillows are black and white, and the shades are of black and white stripe



Photograph by
Johnston-Hewitt Studios

In the apartment of Mr. Chauncey Olcott is a little reception room off the living-room in which formality and hospitality have been well established in the furnishings. The walls and carpet are a light green. The furniture is painted. A day bed upholstered in yellow stripe silk proves an excellent fitment for the room. The curtains are mulberry silk with glass curtains of rose silk. The general color scheme of the room is restful while the furniture and decorations give it personality and interest. It is the sort of reception room that establishes the character of the rest of the house—as that room should do



Frank C. Farley, Architect

Photographs by Johnston-Hewitt Studios



Off the living-room is a little card room in striking colors. Panels of paper in green, black, yellow and red alternate with painted panels in dark green with mouldings picked out in a lighter shade. The davenport is covered with a scarlet brocade. Curtains are red and the rug is a neutral tone. The furniture is Cuban rosewood upholstered in red. A green lampshade tones in with the walls

In the dining-room the walls are hung with a linen rep of brown and putty color stripes. The rug has the same tones. At the windows hangs a blue and yellow linen with double sash curtains of cream scrim. The lighting fixtures are bronze, and the two mirrors, gilt. A three panel screen by the pantry door is of leather

The three rooms shown on this page are in the residence of F. F. Peabody, Esq., at Lake George, N. Y. Above is the living-room. The woodwork and ceiling are painted cream. The walls are covered with linen damask of a putty color. Blue and plum colored figured linen has been used for over-curtains with under-drapes of cream scrim. Walnut and mahogany furniture is combined. Chinese jars have been converted into lamps. By the fireplace stands a bronze candle stand-ard. The floor is stained dark and on it is laid an Oriental rug in which tan predominates





Photograph by Johnston-Hewitt Studios

In the residence of Mrs. Oakleigh Thorne at Millbrook, N. Y., is a Tudor room paneled in dark oak, that forms the architectural background for sturdy furniture of the same period. Above the paneling have been hung mounted heads. Wrought iron candelabra flank the fireplace. The chairs are deep and easy. It is a room of strong personality and definite historic affinities. The focal point of interest is the fireplace. It is of Caen stone with carved over-mantel above, the designs being consistent with the period of the room. An Oriental rug is on the floor



Frank C. Farley, Architect
Photograph by Jackson & Whitman

A quiet bedroom corner is a desideratum for any home. It should be simple, restful and convenient. In this instance the furniture is mahogany and wicker, the curtains rose and white. On the walls is a two toned stripe paper in rose. A tapestry firescreen in a gilt frame stands before the fireplace and over the mantel is a mirror of Colonial design in gilt. The woodwork is painted cream. A rose colored shade completes the color scheme

Photograph by Tehbs
Elsie de Wolfe, Decorator

Dignity and comfort have been successfully created in the bedroom to the left, which is in the residence of Armond G. Smith, Esq., at Center Island, L. I. The walls are tinted a pale green and the upholstering of the bed and its cover are of the same tone satin. The rug is taupe. Some of the furniture is covered in rose and green, the remaining pieces being marquetry. The architectural background of the room is formal in its pilasters and panels. Over-door panels or grisailles are in low relief



MAKING THE NEW GARDEN

How to Get Good Results the First Season in Your New Flower or Vegetable Garden, Hardy Border or Rose Planting

F. F. ROCKWELL

THERE is a commonly accepted belief that good results cannot be counted on from your new garden the first season. This idea has sprung from the fact that first-year gardens are generally not as good as older ones. But this is, in most cases, because the gardener has not carefully analyzed the problem he had to meet. From force of habit, in nine cases out of ten, the new garden is prepared in practically the same way as one that has been in use several years. To get the best results, however, the preparation should be quite radically different.

The characteristics of any soil which most directly affect its fertility are its physical condition; the amounts of available plant food; the humus contained in it; the degree of inoculation by certain "friendly" or helpful bacteria; and the amount of moisture contained. These are the factors—some-what prosaic, perhaps, but nevertheless all important—which determine whether you will have big roses and plenty of them, asters that you can cut by the armful, sweet peas as high as your head, tender and juicy beets and plump tomatoes, or struggling, half-starved, scrawny flowers and vegetables that will demand the apology from you to every visiting friend that this is only a "first-year garden, so don't be hard on it."

To get at the root of the matter, let us make a comparison between the new soil and the old and see what can be done to improve the former and make it more productive.

NEW SOIL VERSUS OLD

First there is the question of physical condition. If you dig down about a foot or so into the soil of an old garden, and then do likewise in the soil of a new garden, three things will at once strike your attention. First, on the old ground the top layer or surface soil is very much deeper; secondly, you will notice that it falls apart and crumbles into much smaller pieces, being comparatively free from large lumps, or, if there are any, they break up easily into small, crumb-like particles under a blow from the spade or fork; and thirdly, the color and character of the soil are quite distinct from the new soil, being darker, more uniform in texture, and more fibrous and loamy. Every time a plot of ground is dug and pulverized, every time it is hoed and cultivated, the result is to break the soil up into smaller and smaller particles. The addition of manures, the spading under of millions of plant roots, gradually fill it with vegetable matter which rapidly decays and gives it its darker color. The lower layer or subsoil gets mixed with the top soil, and makes a blend which is quite uniform in character to a considerable depth. This is usually a gradual process, but it can be hastened by the methods suggested in the following paragraphs.

So far as the available plant foods are concerned, it is not so easy to distinguish between the old soil and the new. Available plant foods are combinations or forms of nitrogen, phosphoric acid, potash, and a few other plant food elements that will dissolve in the moisture present in the soil, and can,

therefore, be absorbed or taken up by the plant's roots. There may be, for instance, the same amount of nitrogen in the sole of an old shoe, a piece of charred bone, a forkful of well rotted manure, and a spoonful of nitrate of soda. So far as the plant is concerned, there is a great difference. The nitrogen in the nitrate of soda is available for use within a few weeks or months. That in the bone will become available only as it decomposes gradually during several years; while that in the shoe sole will remain latent or unavailable for many years, as only a very small part of its surface will decompose each season to become soluble in the soil.

Right here there comes in another point which directly affects our problem of making new soil productive as quickly as possible. If the nitrate of soda, the manure, the bone and the leather should each be thoroughly ground up or pulverized before being added to the soil, they will all be available for the plant's use much more rapidly than if they were left in their original states. So

WHAT YOU SHOULD HAVE TO MAKE A NEW GARDEN

IMPLEMENTS

Wheel hoe, according to type...	\$4.50 to \$9
Warren hoe.....	75 to 90 cents
Square point spade.....	\$1.15
Reel and marking line.....	\$1.65
Steel bow rake.....	80 cents
Draw hoe.....	50 cents
6" trowel.....	45 cents
10-quart watering pot.....	\$1
Wheelbarrow.....	\$4

PLANT FOODS

Ground bone.....	\$3 per 100 lbs.
Wood ashes.....	\$1.75 per 100 lbs.
Blood and bone.....	\$3 per 100 lbs.

the more you pulverize your new soil, the more quickly the plant foods in it will be available and the better the crop.

Now, in the old soil there is a gradual accumulation from year to year of all kinds of plant foods in various stages of decomposition or availability, so that you will be getting this season the benefit of fertilizers and manures added to the soil during several years back. The results obtained are naturally credited to the fertilizers put on this spring. And when the same materials, put on new soil, do not give similar results, their failure to do so is wrongly attributed to the fact that the soil is new.

The decayed vegetable matter, or humus, already mentioned, also gradually accumulates in the soil. It is not directly a plant food, but its presence is essential for several reasons. In the first place it tends to keep the soil open and spongy, so that it can catch and retain much more moisture than soil that is without humus. It readily permits

the free circulation of air through the soil and furnishes congenial conditions for the rapid increase of the bacteria in the soil. The vegetable matter in the soil becomes valuable for this purpose only as it decays and decomposes—in other words, as it changes from vegetable matter into humus. As with manure and fertilizer, its benefits are felt not as soon as it is added to the soil, but several months, or even two or three years in many cases, later.

BACTERIA IN THE SOIL

Bacteria in the soil—or, to be more exact at the expense of using a few polysyllabics, the bacteriological activity in the soil—are one of the important factors of fertility because through their development and growth these invisible but extremely active and voracious little bugs aid very materially in changing insoluble and unavailable forms of plant food into forms that are soluble and available. Some of them do even more than that; they assist directly in feeding the plants by gathering nitrogen from the air and "fixing" it in little storehouses or nodules on the plants' roots, where sooner or later growing plants will make use of it.

These minute allies of the gardener are found in much greater numbers in old soils than in new. While they multiply with incomprehensible rapidity, there being innumerable generations of them in a single day, the amount of assistance they can render depends upon two things: the first is their even distribution throughout the soil, so that they can lie in wait, as it were, to go to work at the very first opportunity; the second is to have conditions such that they will multiply rapidly. Under ordinary methods of cultivation, it is several years before this even distribution is accomplished and these favorable conditions prevail in any soil; that is another reason why the old garden is likely to make a better showing than the new.

Last, but nearer greatest than least, comes the matter of soil moisture. Surely, you say, as much rain falls on the new garden as on the old! Very true; but the thing of importance is not how much falls, but how much is saved. The water saving or retaining capacity of a soil is determined by the degree of fineness into which it is pulverized, the amount of humus it contains, and the thoroughness of the dust mulch with which it can be kept covered. All of these factors, as we have already seen, are likely to be in favor of the old garden as compared with the newly made one.

IMPROVING SOIL CONDITIONS

There you have the reasons why your new garden is so often disappointing. The practical question that remains is what can be done about it. A definite answer can be put, rather compactly, into the following five suggestions, which can be applied equally to the new flower bed and the vegetable garden, hardy border, shrub plantings, strawberry patch, or whatever you may be expecting to put out this year:

(Continued on page 90)

HOUSE & GARDEN'S GARDENING GUIDE FOR 1917

A Condensed Ready Reference for the Year on Culture and Selection of Vegetables, Flowers and Shrubs, and for Planting, Spraying, and Pruning

Address individual garden problems to The Information Service, HOUSE & GARDEN,
445 Fourth Avenue, New York City.

SHRUBS FOR EVERY PURPOSE

SHRUB	COMMON NAME	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
For Masses and Borders					
Buddleia	Butterfly shrub	6'-8'	Pink, lilac, violet	July to frost	A new flowering shrub, but one of the best; sunny position and fairly rich soil.
Calycanthus	Strawberry shrub	4'-6'	Brown	May	Flowers are delightfully fragrant.
Clethra	Sweet pepper bush	5'-7'	White	July-Aug.	One of the best of the smaller shrubs; very fragrant.
Deutzia	Deutzia	4'-6'	White, pink	June	Very free flowering; a great favorite for grouping.
Exochorda grandiflora	Pearl bush	5'-6'	White	May-June	Good for cutting; best effect obtained through massing with other shrubs; charming flowers.
Forsythia	Golden Bell	4'-5'	Yellow	April	Large yellow flowers blossom before the leaves appear.
Lonicera tartarica	Tartarian Honey-suckle	4'-6'	White, pink, yellow, red	May-June	Most striking when clumped; strong grower; free blossoming.
Philadelphus	Mock-orange	6'-10'	White	June	Profuse bloomers; a valued and favorite shrub.
Prunus	Flowering plum	8'-10'	Deep pink	May	Flowers of a beautiful shade.
Rhus	Sumach	15'	White	July-Aug.	Suited for damp places; brilliant in the fall.
Ribes	Flowering currant	4'	Yellow	April-May	Fragrant; nice foliage; grows well even in moist spots.
Spiraea	Bridal Wreath	4'-6'	White	May-June	A shrub of exceptional gracefulness.
Viburnum	Snowball	12'	White	May-June	There are many varieties; each has some good point.
Vitex	Chaste Tree	5'-6'	Lilac	Aug.-Sept.	Graceful; long spikes; flowers late in summer.
Dierilla	Weigela	6'-8'	Red, white, pink	June-July	Of robust habit, blooms profusely, and easy growth. (Eva Rathke especially fine; flowers continuously; very deep color.)

For Individual Specimens

Althea	Rose of Sharon	8'-12'	Rose, white	Aug.-Oct.	Among the best of tall shrubs; very hardy; W. R. Smith (new) especially fine.
Acer Japonica	Japanese maple	6'-10'	Foliage, various		Leaves of many distinct shapes and attractive coloring, especially in early spring.
Aralia spinosa	Angelic tree	10'-15'	White	Aug.	Unique tropical looking.
Baccharis	Groundsell tree	10'-12'			White fluffy seed pods in fall.
Cercis	Judas tree	10'-12'	Rosy pink	April-May	Flowers before leaves appear; very attractive.
Chionanthus	White fringed dogwood	8'-12'	White	June	Very distinctive and attractive in appearance; flowers resemble fringed decoration.
Cornus		15'-20'	White, red	May	Not symmetrical in shape but very striking; foliage highly colored in autumn.
Rhus Cotinus	Smoke tree	12'	Smoke colored	July	Very distinctive; flowers in feathery clusters.

For Hedges and Screens

Althea	Rose of Sharon	8'-12'	Rose, white	Aug.-Oct.	See above; plant close, 15" to 18".
Berberis	Japan barberry	3'-4'			Absolutely hardy; foliage light green, brilliant in autumn with scarlet berries.
Crataegus	Hawthorne	12'-15'	White, red	May-June	Very attractive; many different forms; long lived. Colored fruits.
Hydrangea paniculata	Hydrangea paniculata	6'-10'	White to rose	Aug.-Sept.	Color changes; very hardy; one of the best late flowering shrubs; enormous flower panicles.
Privet	Privet	To 8'			Most popular formal hedge plant; plant close, 8" to 10"; prune to shape frequently.
Pyrus	Japan quince	6'-8'	Bright scarlet	Early May	New varieties harder than California.
Spiraea	Spiraea	6'-8'	White	May-June	Set 15" apart; makes a dense hedge; requires a little pruning.
Syringa	Lilac	15'-20'	White, pink, lilac	May-June	Plant 1 1/2' to 2' apart; very graceful in formal hedge; especially for boundary lines.

VINES

VINE	COMMON NAME	FLOWERS	REMARKS
Actinidia	Silver vine	Whitish with purple centers; A. Chinen-sis, yellow	Very rapid growing with dense foliage; good for arbors, trellises, etc. Edible fruits after flowering.
Akebia	Akebia	Violet brown; cinnamon center in spring	Good where dense shade is not required; very graceful in habit.
Ampelopsis	Boston ivy	Foliage highly colored in fall	Most popular of all vines for covering smooth surfaces such as brick and stone walls, etc. In setting out dormant plants prune back to 6".
Bignonia	Trumpet vine	Very large trumpet shape; red or orange	Semi-climbing, especially good for covering rough stone work, tall stumps, porch trellises, etc. Unique and attractive foliage.
Clematis paniculata	Virgin's Bower	Fragrant pure white flowers in August and September	Extremely hardy and robust; most satisfactory late flowering vine. Especially good for porches. Flowers followed by feathery silver seed pods.
Evonymus	Evonymus	Foliage, green or green and white	Extremely hardy; good in place of English ivy in cold sections. Evergreen.
Honeysuckle	Woodbine	Red, yellow and white; very fragrant	Old favorite; one of the most popular for porches and trailing covers. Sunny position; good variegated foliage.
Wistaria	Wistaria	Purple or white; immense pendent panicles	Of twining, not clinging habit, especially good for pergolas, etc. Attains great height with suitable support. Sunny position; rich soil.

SUMMER FLOWERING BULBS

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
Anemone	12"-18"	White, crimson, pink, blue	July-Sept.	Plant in May in sheltered position, in groups, about 6" x 6". Hardy.
Begonia	12"-18"	Pink, yellow, red	June-Sept.	Start in heat, or plant in rich light soil in open. Water freely.
Calla	18"-24"	Yellow, white	June-Sept.	Plant suitable varieties in rich warm soil. Plenty of water; store for winter in warm temperature.
Canna	2'-6'	Pink, yellow, red, white	June-Oct.	Start in heat, or plant dormant roots in rich soil. Store for winter.
Caladium	18"-5'	(Foliage) green or variegated		Sheltered, semi-shaded position, light rich soil. Store in warm place.
Dahlia	2'-6'	White, pink, yellow, red, variegated	June-Oct.	Start in heat or outdoors after danger of frost, in deep, rich soil; thin and disbud for good blooms.
Gladiolus	2'-5'	Pink, red, white, yellow	July to frost	Succession of plantings from April to June for continuous bloom; store cool for winter.
Ranunculus	2'	White, yellow, scarlet	May-June	Single and double forms; easily grown; good for cuttings.
Montheitia	2'-4'	Red, yellow, scarlet	June-Oct.	Culture similar to that of gladiolus. Plant 3" to 6" each way; take up or protect.
Tigridia	18"	Blue, pink, yellow, scarlet	June-Oct.	Culture same as above but should be stored for winter.
Tuberose	2'-3'	White	July-Sept.	Plant out in May, or start in heat. June and July planting for late flowers.
Zephyranthus	8"-10"	White, pink	June-Sept.	Good for masses or borders; plant two clumps, in early spring. Store like gladioli.

VEGETABLES FOR A CONTINUOUS SUPPLY

VEGETABLE AND TYPE	REPRESENTATIVE VARIETY	FIRST PLANTING	SUCCESSIVE PLANTINGS Weeks Apart	AMOUNT OR NUMBER FOR 50' ROW	DIRECTIONS
Bean, bush, Green Pod	Early Bountiful	April 15	23: to Aug. 15	15"x 4"	In dryest soil available: cover first planting 1" deep.
Bean, bush, Wax	Rust Proof Golden	April 20	23: to Aug. 15	18"x 4"	In dryest soil available: cover first planting 1" deep.
Bean, bush, Lima	Peep Improved	May 1	34: to July 15	24"x 6"	Plant poles before planting in rich hills; thin to best plants.
Bean, pole	Golden Cluster	April 25	June 15	4" x 4"	Eye down in slightly raised hills; thin to best two plants.
Bean, pole, Lima	Early Leviathan	May 1	June 15	4" x 4"	First planting shallow, about 1/2" deep, and extra thick.
Beets, Ex. Early	Early Model	April 1	34: to Aug. 15	12"x 2"	In dryest soil available: cover first planting 1" deep.
Beets, main and winter	Detrit Dark Red	May 1	34: to Aug. 15	12"x 3"	Transplant at four to six weeks, same treatment as late cabbage; pinch out tops of stalks when "buttons" are formed.
Brussels Sprouts	Dalketh P	June 15	July 15	24"x 18"	Set out well hardened off plants as soon as ground can be worked; fertilize in rows.
Cabbage, Ex. Early	Copenhagen M't	April 1 P	June 1	35	Light applications of nitrate of soda beneficial; to keep mature heads from splitting, pull enough to loosen roots in soil.
Cabbage, summer	Succession	May 1 P	June 1	36	Transplant from seed sown June 1st; use water in bottoms of holes if soil is dry; firm well.
Cabbage, late	Danish Ball Head	July 1 P	July 15	30"x 18"	First planting extra thick only 1/4" to 1/2" deep; thin early.
Carrots, Ex. Early	Early Scarlet Horn	April 15	34: to Aug. 15	12"x 1"	Select rich, deep soil to get smooth roots; for storing plant about 90 days before harvesting time.
Carrots, main and winter	Drivers	May 15	July 15	12"x 2"	Enrich rows; protect from cutworms; plenty of water when heading.
Cauliflower, spring and fall	Early Snowball	April 10	4: to July 10	24"x 18"	Enrich rows; plenty of water; hill up to keep stalks upright; blanch two weeks before using.
Celery, Early	Golden Self-Blanching	May 1	June 1	36"x 6"	Sow seeds six to eight weeks before transplanting; hill up; store in cellar for winter.
Celery, late	Winter Queen	June 1	July 15	3" x 2"	First planting in dry soil; cover only 1" deep; give protected sunny exposure if possible.
Corn, Early	Golden Bantam	May 1	3: to July 15	3" x 4"	Thin to 3 or 4 stalks in hill; plant 3" deep in dry weather, cultivate shallow.
Corn, main crop	Country Gentleman	May 1	4: to July 1	3" x 4"	Gather fruits while quite small; keep them all picked for continuous bearing.
Cucumber, for pickling	Davis Perfect	June 1	July 1	30"x 24"	Culture same as for lettuce save that leaves should be tied up to blanch for use.
Cucumber, for pickling	Ever-bearing	June 1	July 1	12"x 12"	Treatment similar to turnips; thin out as soon as possible; begin to use while small; 1" or so in diameter.
Egg-plant	Black Beauty	June 1	4: to July 10	15"x 4"	Transplant at size of lead pencil to deep, well enriched trenches; hill up to blanch.
Endive	Giant Fringed	April 10	4: to June 15	15"x 3"	Sow seed when plants are set out, and for succession plantings, thinning out early.
Kohlrabi	White Vienna	April 15	3: to May 20	12"x 6"	Thin out early; for fall plant again July 15 to August 15.
Leek	American Flag	April 10	3: to May 20	12"x 8"	Give plenty of water; top-dress with nitrate of soda; thin out as soon as possible.
Lettuce, loose leaf for spring	Grand Rapids	April 10	3: to May 20	12"x 10"	Enrich hills with old compost and wood ashes; add sand in heavy soil; protect from striped beetle.
Lettuce, "Butter Head," for spring and fall	Big Boston	May 15	June 15	6" x 4"	Same as for musk melons; pinch out tips of runners at 5' or 6'.
Lettuce, "Crisp Head," for summer	Brittle Ice	May 15	June 15	6" x 3"	Give warm, rich soil; nitrate of soda during early growth; treat like corn; use pods while young.
Melons, musk	Netted Gem	May 1	June 15	6" x 6"	Mark out drill; insert up to neck.
Melons, musk, bush	Henderson's Bush	May 15	June 15	12"x 2"	Keep clean; top-dress with nitrate of soda; do not thin until well along.
Melons, water	Halbert Honey	May 15	June 15	12"x 3"	Soak seed twenty-four hours; cover very lightly; thin out early.
Okra	White Velvet	April 1	June 15	12"x 4"	Start seedlings and transplant to rich soil; give plenty of water.
Onions, "sets"	Yellow Danvers	April 1	June 15	30"x 2"	Cover first planting about 1" deep; sow only a small quantity as wrinkled variety is better flavored.
Onions, globe	Gigantic Gibraltar	April 15	3: to May 20	36"x 2"	Make later plantings in trench, filling in gradually as vines grow; plant early varieties July 20 to August 10 for fall crop.
Onion, large Spanish	Emerald Curled	April 15	3: to June 15	24"x 15"	Same as for egg-plant; use good strong potted plants for both to get best results.
Parsley	Alaska	April 10	3: to May 20	24"x 15"	Top-dress with nitrate of soda during early growth.
Peas, smooth	Gradus (Little Marvel Dwarf)	April 10	3: to May 20	18"x 3"	Select deep, loose soil or trench before planting to get good smooth roots.
Peas, Early, wrinkled	Al d e r m a n (British Wonder Dwarf)	April 15	3: to June 15	28"x 13"	For earliest results sprout four weeks in sunlight before planting.
Peas, wrinkled, main crop	Ruby King	May 15	2: to Sept. 15	6" x 6"	Plant in rich hills; if space is limited, put near edge of garden, or train where vines can run along fence.
Peppers, large fruited	Coral Gem	May 15	3: to Aug. 1	12"x 1"	Make frequent small sowings; work lime plaster snot, or wood ashes into row; take up and destroy roots not used.
Peppers, small fruited	Improved Hollow Crown	May 15	3: to Aug. 1	12"x 2"	Thin out early; plant in finely prepared soil to get good, smooth roots.
Peas, small fruited	Irish Cobbler	April 10	4: to Aug. 15	12"x 3"	Roots for storing for winter should not be planted until quite late, as they are better both in keeping and eating qualities when not overgrown.
Potatoes	Quaker Pic	May 15	4: to July 1	15"x 4"	Excellent for storing for winter; culture similar to turnip; late planting makes best quality roots.
Pumpkin	Crimson Giant Globe	April 1	4: to Sept. 1	15"x 4"	Be careful to get seed thick enough; sow in deep, fine soil to get smooth roots.
Radish, Early	Chartiers	May 1	4: to Sept. 1	5" x 4"	Sow in rich soil; thin first to 2" apart; second thinning may be used for table; apply nitrate of soda.
Radish, summer	White Chinese	June 15	June 15	6" x 6"	For bush 4'x3'; enrich hills; thin to two or three plants; protect from bugs.
Radish, winter	Golden Necklace	May 1	June 15	18"x 8"	Thin to two plants when vines begin to crowd; watch for borers; protect from squash bugs.
Rutabaga	Salsify	April 10	June 15	4" x 2"	Sow about half as thick as beets; thin out as soon as well started; cut leaves in gathering 3" or so above crown.
Salsify	Golden Necklace	April 10	June 15	4" x 2"	Enrich hills; use plant support or stake; keep suckers trimmed off; apply nitrate of soda.
Spinach	Victoria	April 1	4: to Sept. 1	4" x 30"	Use poison bait for cutworms before setting out; thin fruit clusters if fruit rot appears.
Squash, summer	Golden Summer Crookneck	May 1	4: to Aug. 1	12"x 3"	Sow thinly and thin out as soon as possible; avoid fresh manure and too rich soil.
Squash, winter	Hubbard	May 15	4: to Aug. 1	12"x 4"	For winter use do not sow too early, two to three months before harvesting, according to variety.
Swiss chard	Lucullus	April 10	4: to Aug. 1	12"x 4"	
Tomato, Early	Bonnie Best (Chalk's Jewel)	May 1	4: to Aug. 1	25	
Tomato, main crop	Stone	May 15	4: to Aug. 1	18	
Turnip, summer	Amber Globe	April 10	4: to Aug. 1	12"x 3"	
Turnip, winter	White Globe	June 1	4: to Aug. 1	12"x 4"	

NOTES ON VEGETABLES

"P" = plants from frames or seed-beds.

First figure under Directions indicates distance between rows; second between plants in row after thinning, or between hills.

Drills are continuous rows, in which the seeds are sown near together, and the plants even after thinning stand at irregular distances, usually touching.

Rows have the plants at regular distances, but so near together that machine cultivation is attempted only between the rows.

Hills, which are usually especially enriched before planting, are isolated groups or clusters of plants, generally about equidistant—3' or more—each way.

Thinning consists in pulling out the surplus seedlings as soon as most of the seeds are up.

Hilling is drawing the soil up toward the roots or stems; often *overdone*—usually a wide, slight hill is the best.

Blanching is necessary to prepare some plants such as celery and endive, for eating; excluding the light, banking with earth, tying up the leaves, covering with prepared paper, and storing accomplish this result.

NOTES ON CONTROL OF INSECTS AND DISEASES (See page 46 for tables).

INSECTS, belong to four general classes: "chewing" insects, which eat portions of the plant, usually leaves; "sucking" insects, which live on the plant's juices; "borers," which work inside the stems or fruits; and "underground" grubs or worms.

For *chewing insects*, arsenate of lead, a stomach poison, is the standard control; others are Paris green and helio-bore. For *sucking insects*, nicotine sulphate, a concentrated liquid extract of tobacco, is the standard control; others are kerosene emulsion, and, for fruits, lime sulphur and miscible oil. For *borers*, destruction of the individuals, and destruction of adults, moths or flies, or prevention of egg-laying, must be resorted to. For *underground insects*, tobacco or lime, or special preparations, washed into the soil; and prevention of egg-laying.

DISEASES of most kinds are propagated by spores; remedies are unsuccessful, but Bordeaux mixture is the standard *prevention*; begin applications before disease appears, or as soon as suspected, and keep all growth covered. Ammoniacal copper carbonate is used where the marking of the foliage left by Bordeaux mixture is objectionable.

The effectiveness of all controls depends on using them immediately when the enemy is first sighted.

FLOWERS FOR EVERY PLACE

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
For Beds and Masses				
Asters (A)	18"-30"	Various	July-Sept.	Protect from aster beetle by hand picking and Paris green.
Begonias (TP)	12"-18"	White, pink, red	May-Sept.	Very free and continuous flowering; bushy, compact growth; good for edging. (P)
Cosmos (A)	2'-8"	White, pink, red	August to frost	Very graceful and artistic; good for backgrounds or massing against buildings, fences, evergreens, etc. (P)
Celosia (A)	18"-4'	Red, yellow	June-Sept.	Colors rather crude but brilliant; good effect distance.
Heliotrope (P)	12"-24"	Blue and white	May-Sept.	Flowers freely until frost; give good soil; fragrant. (P)
Marigold (A)	10"-36"	Pale gold to orange	July to frost	Easily grown, free flowering; select color with care, avoiding mixtures.
Nasturtium (A)	12"-24"	Various	July to frost	Especially good for new or poor soil; for best flowers soil must be not too rich.
Pansies (A)	6"	Various	May to frost	For immediate show get old plants, but for a long season new plants just beginning to bloom. (P)
Petunia (A)	12"-24"	White to claret mixed	July to frost	Use named varieties, or keep in seed bed until first blossom opens before transplanting. (S B)
Phlox Drummondii (A)	12"-36"	Various, brilliant	August to frost	Unsurpassed, brilliant and harmonizing colors; many fine named varieties. (S B)
Salvia (A)	12"-36"	Scarlet	July to frost	Unequaled for brilliant massed effect; select variety for height wanted; pinch back for stocky plants. (P)
Verbena (A)	6"-9"	Various	July to frost	Most brilliant for low, spreading, carpet growth; flowers to hard frost. (P or S B)
For Edges and Borders				
Ageratum (A)	12"	Blue, white	June to frost	Compact, upright growth; will not spread out over walk. (P or S)
Alyssum, Sweet	6"-12"	White, lilac	May to frost	Trailing or spreading; very graceful in habit. (P or S)
Bells perennials (HHP)	6"-8"	White, pink, red	April-July	Neat, compact, cheery; wonderful number of little daisy-like flowers. (P)
Marigold (Dwf. Srt.) (A)	6"-12"	Orange and yellow	June to frost	Dwarf sorts in named varieties very effective for narrow borders. (P or S B)
Myosotis (B)	6"-12"	Blue, white	April-July	Best blue edging plants, especially dainty. (P)
Zinnia (Dwf. Srt.) (A)	12"-18"	Crimson, yellow and white	June to frost	Neat, upright, formal effect; dwarf varieties, selected colors.
For Shady Places				
Antirrhinum (P)	24"	White, red, yellow	July-Sept.	Select dwarf, medium or tall varieties as wanted; stake tall sorts loosely.
Aquilegia (P)	12"-36"	White, orange, blue	June-July	Graceful, open habit of growth; fine in combination with other things.
Canterbury Bells (B)	18"-30"	Pink, blue, white	June-August	Winter over plants or started early in heat; avoid crowding. (P)
Digitalis (HHP)	3'-4'	Blues	July-Sept.	Germinate in garden for bloom; started in heat will bloom first season. (P)
Delphinium (B)	12"-36"	White, pink, purple	June	Easily grown old favorites; wintered over plants or started early in heat. (P)
Myosotis (B)	6"-12"	Blue, white	April-July	See above; good for moist situations; some fine new varieties. (P)
Pansy (A)	6"	Various	May to frost	Succeeds in partial shade, but blooms more freely in sunshine.
Poppy (P)	12"-18"	White, yellow, orange	May-Sept.	Long season of bloom; one of the most satisfactory of all; start early. (S)
Schizanthus (A)	24"	Mixed-yellow to lilac	July-August	Exceptionally gay, free flowering dwarf sorts for borders. (S)
Torenia (A)	8"-15"	Blue, white	July-Sept.	Trailing, especially fine for porch hanging baskets, etc.
For Cutting				
Arctotis (A)	12"-15"	Rich, various	June to frost	Easily grown, give sunny situation; start in heat or outdoors. (P or S)
Asters (A)	18"-30"	Various	July-Sept.	Protect from beetles; disbud for finest flowers. (S or P)
Callopsis (A)	12"-18"	Yellow (orange brown)	June-Sept.	Give plenty of sun; keep dead flowers cut off. (S)
Chrysanthemum (A)	12"-36"	White, pink, red	August-October	Very showy; pinch back to get bushy plants. (P or S B)
Cosmos (A)	2'-8"	White, pink, red	August to frost	See above; start in heat for early cutting. (P or S)
Dianthus (A)	10"-18"	White to rose	August to frost	Exceptionally easy growth; brilliant, rich colors; avoid crowding. (S)
Gypsophila (A)	12"-24"	White	June-Sept.	Unexcelled for use with other cut flowers; small sowing every month. (S)
Poppy (P)	12"-18"	White, yellow, orange	May-Sept.	Cut opening buds; keep old flowers cleaned off; avoid crowded plants. (S)
Salpiglossis (A)	12"-24"	Crimson, rose, purple, white	June-Sept.	For stronger flowering plants start early; use selected colors. (P or S)
Scabiosa (P)	15"-30"	White, black-purple, blue, rose	July to frost	Old favorite but one of the most satisfactory; try improved named varieties; avoid crowding; cut flowers.
Sunflower (A)	3'-7'	Yellow	August-Sept.	Great variety; continuous supply; sunny position; keep cut.
Shasta Daisies	15"-18"	White	August to frost	One of the longest keeping, especially good; wintered over plants, or start early; seeds.
For Fragrance (Cutting)				
Centaurea (Sweet Sultan) (A)	24"-30"	Rose, lavender	June-Sept.	Make second sowing; favorite old "Sweet Sultan."
Heliotrope (P)	12"-24"	Purple, white	May-Sept.	See above; select most fragrant plants for stock. (P)
Marguerite Carnations (P)	15"	Blue to white	July to frost	Bloom early from seed; give good stand; selected colors. (S B)
Nigella (A)	12"-18"	White, yellow, pink, red	July to frost	Sow every month or so for succession; cool, moist soil. (S or S B)
Stevia (TP)	24"	Pale gold to orange	July to frost	Free blooming, one of the purest whites. (S or S B)
Stocks (A)	12"-24"	Lavender, pink, yellow, scarlet	June-Sept.	Give rich soil; start indoors or in seed bed, and transplant twice to select double flowers only. (P or S B)
Sweet Peas (A)	2'-6'	White, rose, pink, crimson, mauve	June-Sept.	Plant deep, avoid overcrowding; water abundantly; keep old flowers picked. (P and S)
Wallflower (B)	12"-30"	Brown (yellow)	July-Sept.	Winter over or start early in heat to get flowers first season. (P)
For Climbing				
Canarybird Vine (A)	10'	Canary yellow	June to frost	Fringed, bright yellow flowers, very unique; rapid grower. (P or S)
Cardinal Climber (A)	30'	Scarlet	July to frost	New rapid grower; unparalleled for brilliant display; soak or file seeds. (P or S)
Dolichos (Hyalanth Bean)	10'	Purple, white	Mid-July to frost	Easily grown; very free flowering; good for screening. (S)
Moonflower (TA)	15'-30'	White, blue	August to frost	Unique and fragrant; some new good varieties; start early for best results. (P or S)
Morning-glory (TA)	15'	Mixed	June to frost	Old favorite but greatly improved; for covering fences, rubbish heaps, etc., as well as climbing.
Nasturtium (A)	6'-10'	Crimson, maroon, orange, white, rose	June to frost	See above. Use self-colors for most striking effects.

NOTES: "A" annual; "B" biennial; "P" perennial; "HHP" and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial.

Annuals flower, mature, seed, and die in a single season.

Biennials become established the first season, and flower and seed the next spring or summer; by starting early or under glass, most of them flower the same year, like annuals.

Perennials flower and seed year after year; by early sowing many of them will flower the first season.

"Hardy" annuals, biennials, or perennials are those capable of resisting cold, and may be planted or sown with the hardy vegetables.

"Tender" annuals, biennials, or perennials require warm weather, and should not be planted until "corn-planting time."

"Half-hardy" biennials and perennials are those capable of resisting frost, but not of surviving the winter without protection.

In the Directions: S—sow seed in the open, where plants will bloom. S B—sow plants in seed bed or border, to transplant to permanent positions. P—plants from frames, greenhouses, or florists.

CONTROL OF INSECTS AND DISEASES

INSECT OR DISEASE	IDENTIFICATION	WHEN TO LOOK FOR	ATTACKS	CONTROL
In the Vegetable Garden				
Aphis or "plant louse"	Small, green or black, soft bodied flies about 1/16" long, congregating in large numbers.	Throughout season, especially on half-grown plants and in dry weather; on under side of leaves.	Cabbage, cauliflower, lettuce, peas, etc.	Contact spray, two or three applications, at intervals of a week or ten days, especially against under side of foliage, and on folding leaves.
Asparagus beetle	Active, yellow spotted beetle, 1/2" long.	June-Aug., especially on new growth.	Asparagus foliage.	Arsenate of lead; cut and burn stalks in fall.
Caterpillar, green	Smooth, light green caterpillar, 1/2"-1" long; small white or yellow butterflies.	Late May until September, two broods.	Cabbage, cauliflower, etc.	Arsenate of lead or Paris green before heads form; later, hellebore.
Cucumber beetle	Small, very active, black and yellow striped beetle, 1/2" or so long.	Through season, especially as vines begin to run, and in dry weather.	Cucumbers, melons and vine crops.	Arsenate of lead with Bordeaux mixture. Screen young plants and sprinkle with tobacco dust.
Cut-worms	Sluggish, fat, brown soil worm, 3/4" to 2" long with stripe along side; works at night.	Through season, mostly April to June, cutting off young plants and seedlings. Dig around cut-off plant.	Especially cabbage, cauliflower and tomato plants.	Poison bait before planting, and give plants protection with 4" paper bands 1" in soil; also hand picking.
Flea beetle	Minute, black, active jumping beetle.	Mostly in May and June on seedlings; leaves punctured.	Potatoes, tomato, cabbage group, turnips.	Bordeaux mixture and arsenate of lead; tobacco dust on seedlings.
Thrip	Very minute, cause yellowish appearance or twisted leaves.	Throughout season, especially on neglected or backward plants.	Onions and leeks.	Thorough, forceful spraying with kerosene emulsion or with nicotine.
Melon louse	Small green aphid. See Aphis.	Throughout season, usually first in May or June; leaves curl up abnormally.	Melons, cucumbers and other cucurbits; strawberries.	Carefully remove, bury or burn infested parts of plants; spray as for aphid.
Onion thrip	Minute, active, whitish insect barely visible to the naked eye, lodging especially down between leaves.	Through season, especially June to August; onion tops twisted and curled, prematurely yellow.	Onions and leeks.	Nicotine spray forcibly applied; kerosene emulsion.
Potato beetle	Common striped beetle or bug 1/2" long.	Through season, first on earliest sprouting potatoes; three broods.	Potatoes, egg-plants, tomatoes.	Spray or dust with arsenate of lead or Paris green; hand picked from egg-plant.
Root maggot	Small white worm or grub 1/4" to 1/2" long.	Through season; first indication wilting of plants without apparent cause.	Onions, cabbage, cauliflower, turnips, etc.	Protect cabbage group with tarred paper guards; poison paper for adult flies before laying eggs; burn infested plants; nitrate of soda to stimulate growth.
Squash bug ("stink" bug)	Dull black, flat, very active beetle with long legs, often moving backwards or sideways when disturbed; 1/4" to 3/4" long.	Usually appears first late in June, remaining until cold weather. Young hatched from brown eggs on under side of leaves; resemble large aphid.	Squash, pumpkins and other vine crops.	Trap old bugs under shingle and destroy; spray young with nicotine or kerosene emulsion; screen young plants.
White grub	Large, soft, white, repulsive grub or worm, feeding on roots under ground; 1/2" to 1 1/4" long.	Through season; especially numerous in newly plowed sod ground and moist places.	Strawberries especially; also corn, potatoes, etc.	Plowing late in fall; summer following; trapping adults (May beetles); destroying grubs and re-setting affected plants.
White fly	Minute, tenacious, white winged fly, congregating in large numbers until disturbed.	Through warm season, especially under dry or overcrowded conditions; prevalent in frames or greenhouses.	Tomato, cucumber, etc.	Spray with nicotine or kerosene emulsion for young, which resemble lice on under sides of leaves; tobacco dust as a repellent.
Tomato worm	Large, green horned worm, often several inches long.	From mid-summer to early fall; strips foliage clean, conspicuous inroads.	Tomato and tobacco mostly.	Arsenate of lead; hand picking into can or pail, and late fall plowing.
Blight	Usually a yellowing or spotting of the leaves, progressing very rapidly.	Throughout season, especially in muggy weather and low, closed places.	Potatoes, beans, celery, cucumber, etc.	Spray with Bordeaux at or before first signs and repeat frequently to keep all growth covered.
Mildew	Whitish coating or spotting of the foliage, spreading rapidly.	Favoring conditions same as for blight; also crowded foliage.	Cucumbers, melons, lima beans, etc.	Spray with Bordeaux every week or ten days.
Leaf spot or rot	Spots in leaves, stems, or fruit turning brown or black.	Throughout season, especially in warm weather after rainy spells.	Tomatoes, beans and many others.	Bordeaux mixture, removing surplus foliage, and in the case of fruits that touch.
Rust	"Rusting" or yellowing of foliage or stalks.	Through season, especially late June to August.	Various vegetables, especially celery, beans, asparagus.	Avoid working when foliage is wet; successive sprayings with Bordeaux. On maturing celery use ammoniacal solution of copper carbonate.
In the Fruit Garden				
Apple aphid	Bright green aphid.	Throughout season, especially on the sides of new leaves.	Apples, peaches, plums.	Dormant spray before leaves come out; nicotine spray on young foliage.
Blister mite	Small mite causing leaf blisters turning from light green to red and brown.	Throughout season.	Pear and apple.	Strong miscible oil or kerosene emulsion spray; just before leaves come out and again in fall.
Bud moth	Light brown caterpillar, head and legs dark.	Early in spring before buds open.	Especially apple buds.	Arsenate of lead when leaves appear, before buds open.
Caterpillar, tent	Striped caterpillars in large masses in webs or "tents."	Early in spring; "tents" at first inconspicuous, gradually enlarged.	Apple, cherry, and other trees.	Destroy egg masses in winter; wipe out tents as soon as visible with kerosene smudge in spring. Arsenate of lead spray for matured worms.
Canker worm	A "measuring worm," 1" or more in length.	May and June.	Apple.	Arsenate of lead, when worms appear; band trunks in March or early April.
Coddling moth	The "mother" of wormy apples; moth is small and chocolate colored; worm hatches on the outside, usually in blossom end, and eats in; about 1 1/2" long.	In spring and early summer.	Apple.	Spray with arsenate of lead just before petals fall, before calix closes; ten days later and again in about four weeks; band trunks during July.
Curculio	Small, grayish beetle, 3/16" to about 1/4" long. Back mottled black and white; has a conspicuous "snout."	In early summer when fruits are beginning to form; another generation in August.	Injures young fruits by puncturing them to eat and lay eggs; apples, peach, plum.	Spray with lime sulphur and strong arsenate of lead; for best results jar trees every cool morning, and catch beetles on sheet spread beneath.
Currant worm	Green worm with black spots about 1" long.	Before blossoms open, usually first on lower leaves.	Currant and gooseberry.	Spray with arsenate of lead until fruit forms; after that, hellebore.
Leaf hopper	Small, slim, yellowish hoppers with blunt heads.	Through season, indicated by leaves turning brown and drying up; "hoppers" working on the under side.	Apple and grapes.	Spray under side of leaves with strong kerosene emulsion.
Scale, San José	Minute, yellowish, sucking insects covered with small shell or scale, the size of a pin-head; presence indicated by gray scurvy appearance of bark, and minute red rimmed spots on fruit.	Throughout season; multiplies with extraordinary rapidity.	Apple and other fruit trees.	Dormant sprays in early spring or fall, using lime sulphur, miscible oil or kerosene emulsion.
Scale, oyster shell	Dark brown scale like elongated oyster shell about 1/8" in length, the young resembling active whitish lice.	Throughout season, young hatching in May or early June.	Apple and other fruit trees.	Same as for San José; also nicotine or kerosene emulsion as soon as young hatch.
Scab, apple	Causes dark colored spots on leaves or fruit.	Throughout season, spreads most during spring.	Apple and pear.	Spray with lime sulphur before blossoms open, after blossoms fall, and two weeks later; burn leaves and twigs in fall.
Rot, black	Fruits turn purplish brown and become shriveled.	Summer; especially after wet weather and where tall weeds or grass are left near the vines.	Grapes.	Spray with Bordeaux till mid-July; then ammoniacal solution copper carbonate; for few vines bunches may be covered with paper bags; dormant spray with lime sulphur or miscible oil; gather fallen fruit and burn.
In the Flower Garden				
Aphis (plant louse)	Similar to those attacking vegetables described above.	See aphid above. Where foliage is thick, in axils of leaves or growing tips.	Roses, sweet peas and most soft-wooded plants.	Nicotine spray; kerosene emulsion.
Aster beetle	Active, long-legged beetle, 1/4" to 3/4" in length, eating flowers and foliage.	Appears in numbers, August and September.	Asters preferably, and some other flowers.	Strong arsenate of lead spray; knock bugs in early morning into can of kerosene and water.
Mealy bug	Small, soft-bodied insect covered with small cotton-like specks.	Congregates in leaf axils throughout season; most likely on neglected plants in frames or on porches.	Soft-wooded plants and new growth on some hard-wooded plants such as fuchsias.	Nicotine spray or paint with strong kerosene emulsion, alcohol.
Rose beetle	Yellowish, active, crawling beetle 1/2" or more long with long hooked legs.	Throughout season, especially May to July, when plants are in bloom.	Roses mostly.	Arsenate of lead or Paris green extra strong; hand picking into kerosene and water most effective.
Mildew	Powdery, dirty white deposit on leaves.	Through season, especially after sudden changes in temperature.	Roses and some others.	Prune infested parts; dust with flowers of sulphur; thin sufficiently for free circulation of air.
Leaf spot; rust	See above.	Throughout season.	Asters, carnations, etc.	Spray with Bordeaux. Keep new growth covered.



THE RESIDENCE OF J. J. HAMILTON, *Esq.*, at FIELDSTON, NEW YORK

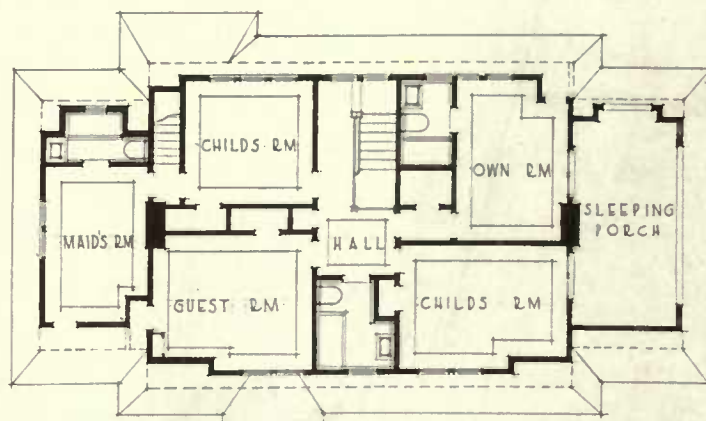
A Dutch Colonial House of Conventional Lines But Unusual Plan

DWIGHT JAMES BAUM, *Architect*

The plan has avoided the usual central hall, the living-room, dining-room and porch opening up together. The large pantry serves also as servants' dining-room. Interior trim is gumwood; floors of oak; two brick fireplaces with Colonial mantels. Walls are sand finished

While symmetrical, the exterior shows the entrance off center. It is accented by a hood and lattice sides. The south wing forms a large porch while the north gives a liberal size garage. Walls are cased in 12" wide red cedar siding painted white with color relief in the blinds, which are an unusual shade of green. The chimneys are of rough red brick—"black headers"—overburned brick that was discolored and twisted in the kilns

The second story reverts to the central hall type with four master's rooms and two baths. The owner's and child's rooms open into a large sleeping porch. The maid's room and bath connect with the kitchen by a private stairway. All of the woodwork is in white enamel





RICH COLOR IN THE NEW CHINA AND GLASS

The discerning housekeeper will find here valuable suggestions from the March sales of china and glass. For the names of the shops address HOUSE & GARDEN, 445 Fourth Avenue, New York City. Or purchases may be made through the Shopping Service at the same address.

Color plays a great part in the new china, as in this set of Wedgwood porcelain. Borders are gaily colored flowers and edges are corrugated. Dinner plates, \$10 a dozen; entrée, \$7.50; tea cups and saucers, \$10 a dozen

MARCH ushers in the china and glass sales which are now held semi-annually by most of the large shops. At the same time, when the attention of the buying public is centered on articles of this character, many of the new patterns and interesting novelties of the season are launched in the open market.

One of the new features in glass, and one that is very smart, is the group illustrated at the upper right of this page. It shows the amber glass in combination with the Venetian blue stem and base. The stem of the glass is twisted from the blue flaring base up to the bowl section on both the champagne and goblet glasses, while the highball glasses stand on a blue flaring base. The amber glass seems to be particularly popular this season, and in combination with the blue it is very decorative on the table. The goblets come for \$35 per dozen, champagne glasses \$35 per dozen and the highball glasses are priced at \$20 per dozen.

A very attractive iced tea set which suggests refreshing drinks in the warm summer

As it carries no cut work or any decoration, the little compote below finds its charm in the simplicity of its lines and the reasonableness of its price. \$1. 6" high



The custom of serving tea from a glass teapot is coming more into vogue. It gives character to this iced tea set. The design is frosted and the lines are simple, suggesting use in a country house. The set consists of eight pieces and sells for \$23. A mahogany tray suitable for use with it has a glass top and brass handles. \$5.50



For the hall or living-room table comes a Japanese lily bowl on a wooden stand. Bowls may be had in yellow or green with fish flower holder. \$1.25 complete



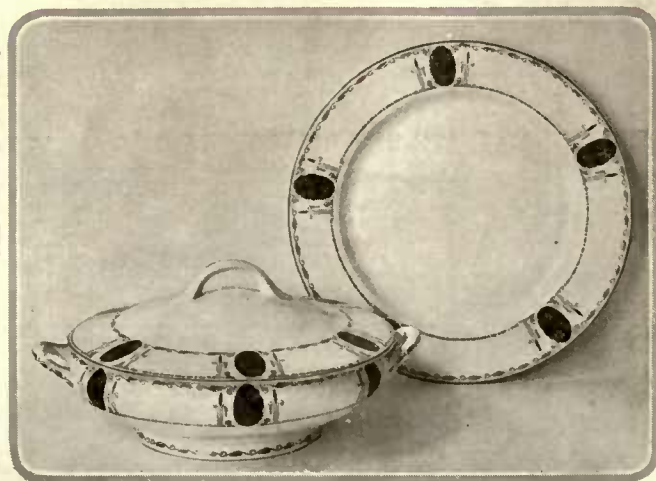
Imagine amber glass bowls in combination with Venetian blue stems and bases. The stems are twisted attractively; bases and lips flared. Goblets, \$35 a dozen; champagnes, \$35 a dozen; highball glasses, \$20 a dozen

afternoons is that illustrated at the upper center of this page. It shows an unusual frosted design of little balls on stems which decorate the glass at regular intervals. This method of serving the tea from a glass tea pot is attractive to many hostesses. The set consists of eight

pieces and sells for \$23. The mahogany tray, which is not included in the set, has a glass top and simply designed brass handles, and may be had for \$5.50.

There have been many designs of marmalade jars brought forth, but one of the most attractive and unusual, and one especially suited for the summer home, is that illustrated at the top of page 49. The glass is very thin in both the bowl and saucer, and the cover is of wood, hand painted with decorations of fruit and flowers. These decorations come in strawberries, oranges and pears, and the handle is a small fruit in natural coloring. A small glass spoon comes with this, the bowl of which and the end of the handle are of bright orange, to match the gaily decorated cover. It sells for \$3.

The country house china has ovals in black and dark green with red flanking designs; red, green and black border. Dinner set, \$57.20. Plates, \$6.75 doz.; covered dish, \$2.90



An inexpensive piece of glass which is especially desirable for the home in the country is the fruit salad glass with plate made of American glass with a thumb design and a border of narrow ridges around both plate and the top of the glass. They come at \$4.75 per dozen.

Compotes are always useful, and the one shown at the lower left of page 48, made of glass, is most attractive in its simplicity, as it carries no cut work or decoration of any kind, but is gracefully molded with a short stem and cover. It particularly appeals to the hostess, as it is very inexpensive and exceptionally good value for the price of \$1. It is 6" high over all.

At this time of the season the woman begins to think and plan for her country home and is desirous of having smart as well as new designs in china. Color plays a great part in the china which is brought out this season, and several illustrations of this are shown on these pages. At the upper left of page 48 is an exceptionally smart design of Wedgwood porcelain. The rim of the plate has a corrugated effect border with a small line of coloring near the edge. Inside the border is a wreath of gaily colored flowers. These flowers are also used to decorate the top of the tea cup shown with this plate. The lower part of the cup and the saucer are ridged similar to the plate. This porcelain can be had in dinner sets as well as tea or breakfast sets. The dinner plates are \$10 a



Among the marmalade bowls is one of very thin glass and a wooden cover painted in fruit and flower decorations. The handle is a small fruit in natural colors. \$3



Copeland-Spode china comes in a Chinese pagoda design with Chippendale border. Colors are yellow, green, pink and blue. Dinner plates, \$20 doz.; entrée, \$15 doz.

The name of the breakfast sets is legion. But here is a new one of gay red, green and yellow birds and flowers on white ground. Set consists of eleven pieces; \$8.50. Dinner plates to match, \$5.50 doz.

dozen; entrée, \$7.50 per dozen; tea cups and saucers, \$10 a dozen.

The gay colors in a new design are illustrated in the set shown at the bottom of page 49. For a country home there is nothing more attractive than this brightly colored breakfast set, which can also be had in a dinner set. The bird and conventional flowers are colored with green, red, blue, and yellow on a white ground. The line at the outer edges of this porcelain is of a bright green. The breakfast set consists of eleven pieces and sells for \$8.50. The dinner plates to match are \$5.50 a dozen.

The Chinese influence, which has been so popular in furniture, also finds its way in the attractive decorations of the china. The plate shown in the center of this page is of Copeland-Spode china with Chinese pagoda design and an attractive Chippendale border. The predominating color is a soft greenish yellow, pink and blue in small decorative spots. This plate especially appeals to the hostess who wishes to have something distinctive on her table, and, as the Chinese influence has shown itself so prominently, many women are anxious to display the new tendencies on the table as well as in other portions of the house. These dinner plates are \$20 a dozen, and the entrée plates are to be had for \$15 a dozen.

The bright and cool colorings which are so popular for the summertime are
(Continued on page 84)



A domestic porcelain salad set consisting of bowl, plate and six individual plates, bears an old-fashioned design of roses. It would prove an enlivening addition to any table. \$6.50 complete



An inexpensive piece of glass, desirable for the home in the country, is a fruit salad glass with plate. It is of American make. A thumb design and narrow ridges decorate the border. \$4.75 a dozen



INTENSIVE METHODS AND THE VEGETABLE CROP

E. W. ELLISON

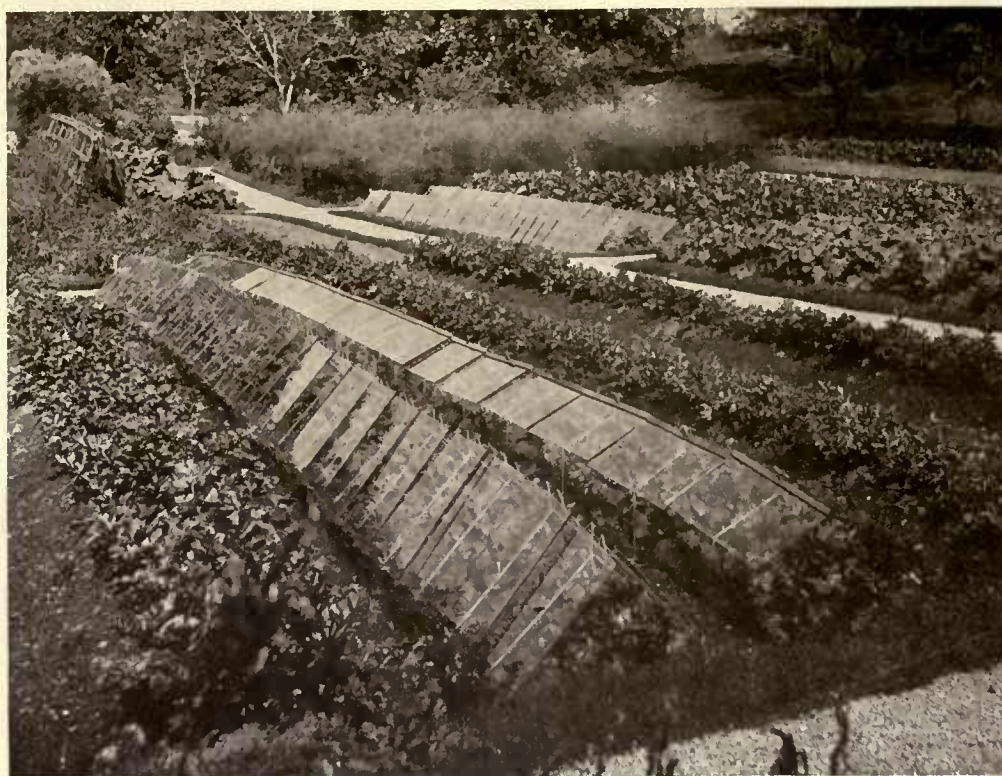
THE well-equipped and seasoned home gardener recognizes four methods of under-glass gardening. There are the greenhouse, the hotbed, the cold-frame and those ingenious devices of later introduction which carry the frame idea right into the very garden—the “junior” frames, the vegetable forcers and the little miniature greenhouses which in their various forms furnish protection to plants growing outdoors.

In order to simplify matters, under-glass gardening in greenhouses is not considered here. That is largely work requiring considerable knowledge and experience to be carried on successfully. I would rather focus the reader's attention upon the simpler, easier and less expensive methods to prove that under-glass gardening is highly desirable.

REASONS AND METHODS

Before going into details as to the intensive methods that may profitably be employed, let us consider the reasons for all under-glass gardening and the parts played by the different equipments in the working out of a “program.” We plant seeds in hotbeds, set out plants in cold-frames—in short, employ under-glass gardens for four distinct purposes: To get an early start; to grow crops out of season; to lengthen the growing season, and to hasten maturity.

The first two require hotbeds and cold-frames, while the last two may be accomplished with the help of simpler devices. And, lest the newcomer in gardening be mystified by the term “hotbed,” let me state here that it is simply a wooden frame (or a number of them) which stands about



The little glass houses are inexpensive and especially useful in keeping untimely frosts from injuring the bearing plants



When it comes to hotbeds and cold-frames the possibilities are almost unlimited. Concrete is used here for greater endurance

Hotbeds, Cold-frames and Forcers

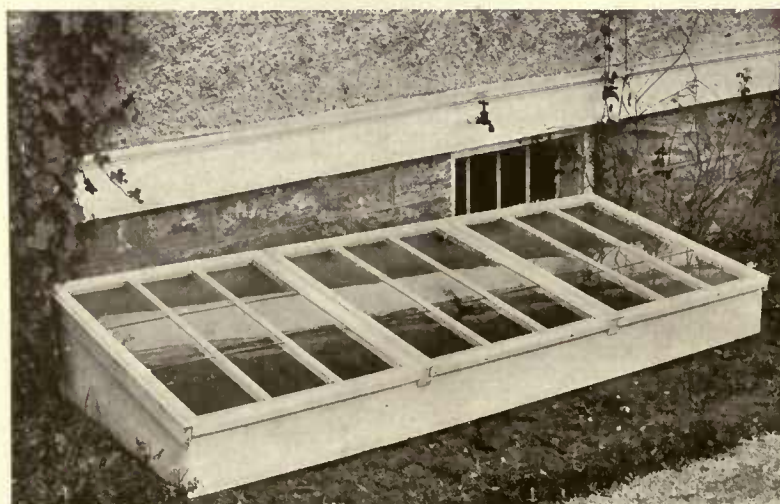
10" high in front and 18" high in back over a space 3' wide and 6' across, covered with layers of glass called “sash.” Underneath this frame is a so-called sub-frame which extends about 18" into the soil and is filled with fresh manure over which is spread soil about 6" deep. The fermentation of the manure causes the heat from which the whole thing gets its name “hotbed.” A cold-frame is a hotbed without the heating manure, simply a bed boarded up with a frame and covered with sash. It is especially good for transplanted seedlings.

In the hotbed, many of our popular vegetables, such as beets, carrots, radishes, lettuce, etc., may be grown to maturity. The cold-frame is an almost necessary companion to the hotbed since it may be utilized to take care of plants between seasons, keep them in a semi-dormant condition, so to say, while the more valuable hotbed is kept busy calling more plant life into existence. In this matter, hotbed and cold-frame supplement each other.

EARLY LETTUCE AND OTHER CROPS

To illustrate, let us say we want to get an early start with lettuce. Seeds may be sown by the middle of March and the young plants will be large enough for transplanting two weeks later. It is out of the question in most sections to transplant hotbed grown lettuce plants into the garden by April first. What to do? The answer is the cold-frame. In it, the plants will harden gradually, thrive slowly and may be transplanted when properly hardened.

To grow crops out of season, a hotbed is
(Continued on page 78)



A sheltered, sunny position is best. The faucet so conveniently located means less exertion at watering time



A typical hotbed, banked up on the outside to conserve the heat. Raising the sashes at midday provides necessary ventilation

March

THE GARDENER'S KALENDAR

Third Month



About every third year gooseberries should have a hard pruning to produce good wood



If you have not already done so, start sowing early things under glass

Pick your greenhouse beans when they are young and succulent



A rag soaked in kerosene makes a good torch for caterpillar nests



Some perennials, like achillea and pyrethrum, can be divided by hand



SUNDAY

All nature seems at work. Slugs leave their lair—The bees are stirring—birds are on the wing—And Winter, slumbering in the open air, Wears on his smiling face a dream of Spring! And I, the while, the sole unbusy thing, Nor honey make, nor pair, nor build, nor sing.—Coleridge.

MONDAY

TUESDAY

This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations.

WEDNESDAY

THURSDAY

1. Sun rises, 6:39; sun sets, 5:49. Hotbeds should be started now if you want a first-class garden. A few sash and a load of fresh manure are all you need.

FRIDAY

SATURDAY

2. Sow in the hotbed or greenhouse: cabbage, cauliflower, celery, lettuce, tomatoes, egg-plant, peppers, leek, onions and parsley. These seedlings must be transplanted about 2" or 3" apart when large enough to handle.

3. For early flowers sow now in greenhouse or hotbed: asters, ageratum, balsam, begonia, calendula, carnation, celosia, chrysanthemum, Clarkia, larkspur, lavender, pansy, lobelia, petunia, salpiglossis, scabiosa, etc.

4. Inauguration Day. Propagate in the greenhouse or heated frames all kinds of bedding plants such as geranium, coleus, achyranthus, alternanthera; also flowering plants such as Stevia, ageratum, lantana, etc.

5. Boston Massacre, 1770. Make a practice of planting everything just as soon as it is received from the nursery, and do not let anything you are transplanting lie around exposed to the drying winds.

6. Planting of deciduous trees and shrubs should be attended to at an early date. Dig liberal sized holes, use plenty of good manure, firm the plants well with a tamp or your feet, and water well when growth begins.

7. Why not graft some desirable stock on your old fruit trees? This is an excellent time to get some good stock. Take strong, clean wood and label and bury it out-of-doors until the proper time for grafting arrives.

8. Do not neglect to go over all trees and shrubs carefully and burn or destroy all cocoons and caterpillar webs. They are visible now and no harm is done by burning the webs with a rag torch soaked in kerosene.

9. Why not plan some use for your greenhouse during summer? Some chrysanthemums, summer flowering bulbs, decorative plants for the house, or a crop of melons, can be started now and followed up by successional sowings.

10. Next to a greenhouse or hotbed, cold frames are the greatest help to a successful garden, and they are useful throughout the year. By protecting with mats you can now sow early vegetables and flowers in a cold-frame.

11. It is perfectly safe now to finish up pruning of all kinds on roses, hydrangeas, fruit trees, foliage shrubs, etc. The one exception is spring-flowering shrubs such as lilac or spirea, which should be pruned after flowering.

12. When pruning, always make a practice of cutting clean. Do not under any circumstances split the ends of the shoots you sever, and do not leave any stubs or shoulders behind; these always rot back and cause trouble.

13. Perennials of all kinds should be planted now. Early planting means an early start, for the plants should come along with the weather. Late planting, on the other hand, means checked growth and ordinary results.

14. Most perennials should be divided every three or four years. If this is not done they get root-bound and cease flowering profusely. Dig the roots up and divide into four parts with a sharp spade.

15. Andrew Jackson born, 1767. Spray now for scale. Select good dry weather and be sure to cover every portion of the bark. If it rains within twenty-four hours after applying the solution, spray again.

16. Rhubarb, asparagus and horseradish roots can be set out now. Permanent root crops of this kind must have a rich, well prepared bed if you expect to get results that are up to the proper standard of excellence.

17. St. Patrick's Day. If you have no small fruits in your garden, you can order them now and set out just as soon as they come. Raspberries, blackberries, currants, gooseberries and strawberries are good sorts to have.

18. Grover Cleveland born, 1837. Start digging under the mulch on rose beds, shrubby borders, etc. In doing this you may cut a few roots, but no harm will result. Get the manure well under the surface.

19. Rake the mulch from lawns with a wooden rake, which, however, will take up only the coarse litter. Dig up and sow any bare spots and make arrangements to roll the lawn just as soon as the frost is out of the ground.

20. This is an excellent time to sow grass seed. New lawns should be prepared by good, deep plowing, and small ones dug by hand. When graded, sow down, using plenty of best quality seed. Cheap mixtures contain weeds.

21. First day of spring. The litter can be removed from the strawberries and the winter mulch of manure should be dug under. It is also a good practice to top-dress the bed with bone meal, dug under with the manure.

22. Be sure and get pea brush before the foliage comes out. The best peas are tall growers and require staking. You can usually get some natural dahlia stakes at the same time, which will also answer for other tall flowers.

23. Start drying off in the greenhouse the winter flowering bulbous plants such as calla lilies, oxalis, cyclamen, etc. Save the spent bulbs of hyacinths, narcissus, etc., for planting out, though they won't amount to much the first season.

24. Longfellow died, 1882. Go over all vines, prune those that require it, remove all thin, weak shoots, and tie up the shoots you wish to save. Early flowering wisterias, etc., can be pruned after flowering.

25. This is the time to start propagating chrysanthemums. Put a large quantity in at one time, root the cuttings in sharp sand, and grow them cool. Seeds of the single types can be sown now and will flower this season.

26. Roses of all kinds delight in heavy pruning. Do not be afraid to cut your flowering roses, leaving two or three eyes of the new wood. Tea roses do not need quite such harsh pruning; climbing roses can be pruned after flowering.

27. The asparagus bed needs attention. The manure mulch applied last fall should be dug under, with especial care to get it in deep. If the shoots were short last spring, hill up the earth over the row to give the desired length.

28. Remove the mulch from bulb beds, a task which must be done carefully, as you will usually find the bulbs started and it is an easy matter to break the young shoots. A manure fork is the best tool to use for this work.

29. Start removing protection from tender plants such as evergreens of all types, very tender tea roses, etc. Select dull, cloudy weather for this work, as the evergreens are liable to sun-scauld if the day is really bright.

30. The garden should be made ready now; plowing or good, deep hand digging are the usual customs. Use plenty of manure and get it down deep to attract the roots downward where they will be out of the way of droughts.

31. Start rooting dahlia cuttings by laying the bulbs in a frame and covering with ashes or sand. The cuttings can be rooted in the house or out-of-doors, if you protect them at night. Work up a good stock of your best varieties.

Vegetable seedlings should be dibbled off into a flat or cold-frame

Label seedlings carefully and keep the surface of the soil loose



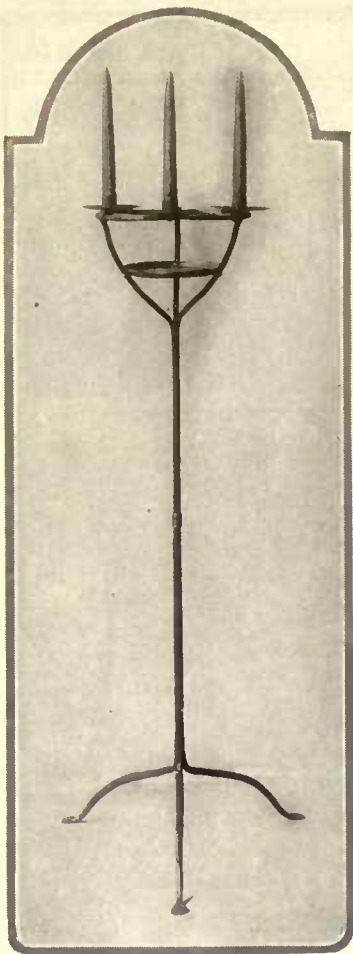
When transplanting trees, get as much of the root system as possible

Look over the young seedlings and small plants for insect pests

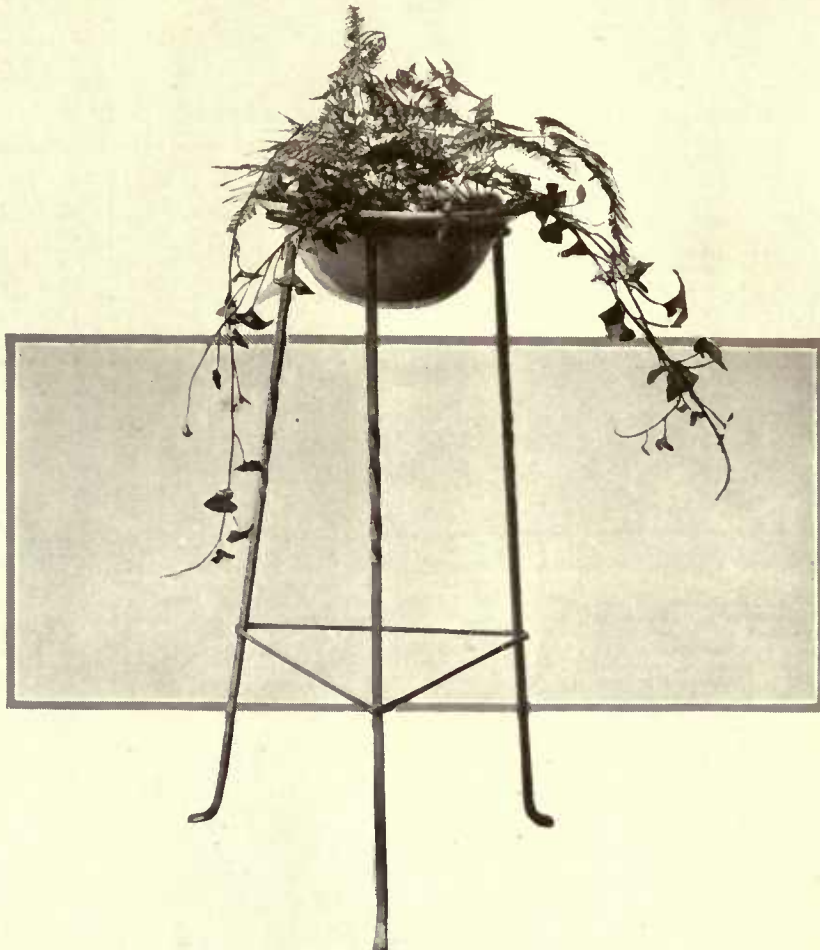


SEEN IN THE SHOPS

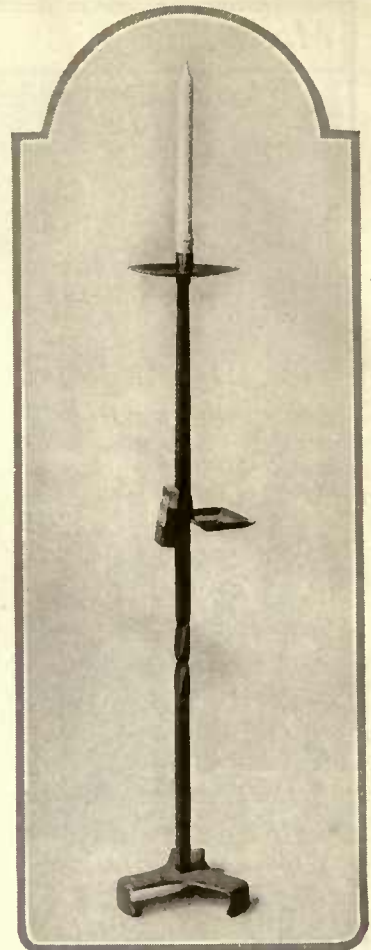
They're not just pictures—you can buy them. Our Shopping Service will be glad to do it for you, or the Information Service will furnish you with the names of the shops. Address either in care of HOUSE & GARDEN, 445 Fourth Avenue, New York



Candlelight on flowers gives a gracious suggestion of old-time cheer. You can get the effect with an iron candle-holder of Elizabethan design, with a stand for flowers below the candles. 45" high; \$15



Above, for porch, solarium or living-room, a wrought iron tripod with green Italian fruit or flower bowl; 40", \$20



A straight Puritanical candlestick of hand-made wrought iron, with a clean white shaft of candle, and a combined ash-tray and match-holder that gives the whole thing away. It stands 40" high, and costs \$15



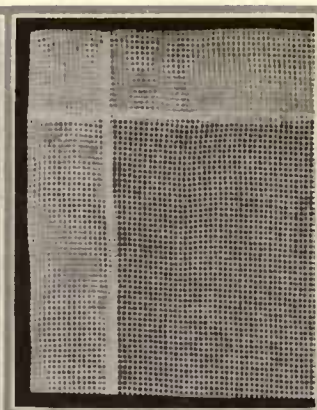
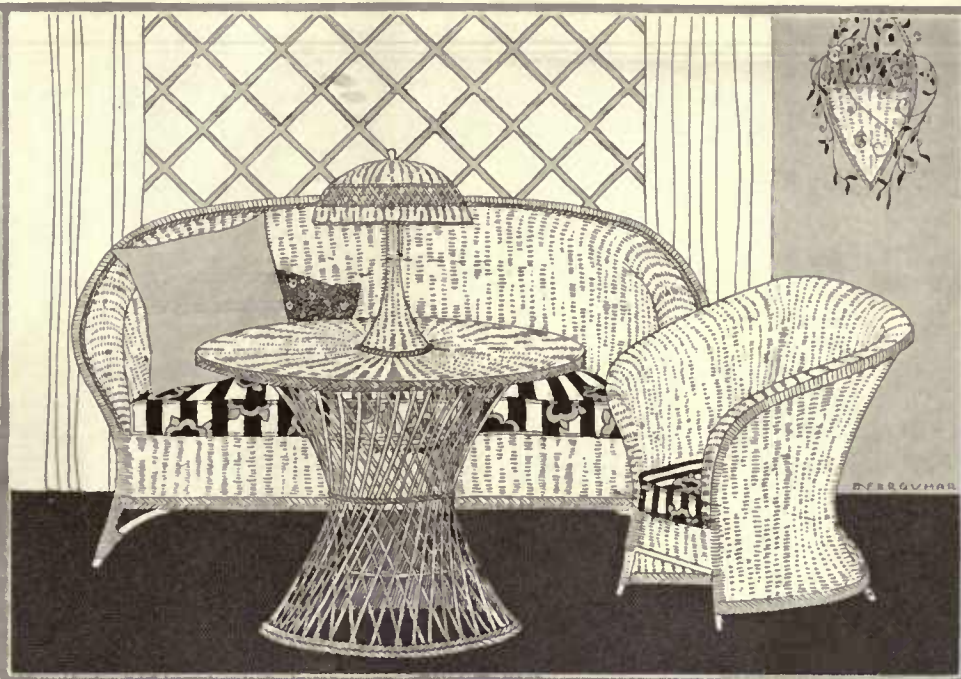
Left, a mahogany table, decorated in gold and dull colors, 20" high, \$23.50; mahogany chair, re-inforced back, \$14.75; wooden mirror, soft burnished green, colored decorations, 24" \$30; smaller, \$20; hammered copper flower bowl, 8½" diam., \$13; carved ebony stand, \$2

Mahogany spinet chair, tapestry seat, \$14. Mahogany desk, 20" by 30" by 36", \$75. Dull gilt wooden floor lamp, 5' 6", \$20; illuminated yellow parchment shade, 14", \$25. Philippine waste-basket, \$3.50; brass candlesticks, 10", \$6 pair; letterbox, Eastern designs, 10" by 10" by 6", \$45

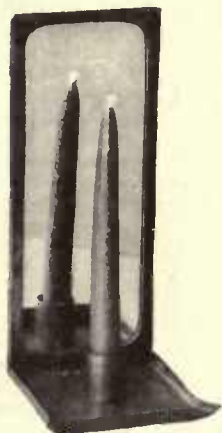




A friendly little knocker for a lady's boudoir door, this good-luck horseshoe of painted iron with a lover's knot at the top, and a wreath of gay-colored flowers. Its measurements are 1 9/16" by 2"; its cost, \$2.50



For "finish," both from outside and inside point of view, the plain net undercurtain cannot be excelled. The corner shown above represents a set in filet pattern, in ivory tone only; 2 1/2 yards long. \$1.85 per pair



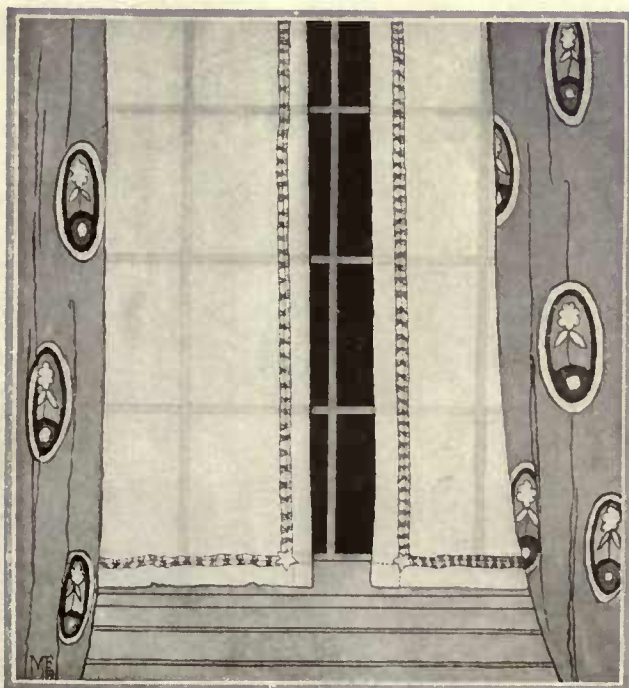
Beside the hospitable front doorway a place might be found for this hand-wrought iron sconce with mirror reflector. It stands 11" high and may be had for \$5

Embodying the grace of reed; a settee, stained as you please, with a fitted cushion of figured English linen, 60" by 22" by 22 1/2", \$60, cushion \$15.50 extra; armchair to correspond, 22 1/2" by 20", \$33; cushion, \$6; a table, too, 36" by 29", \$25; and finally a lamp, 24" high, with silk shade 19" diam., \$21.50

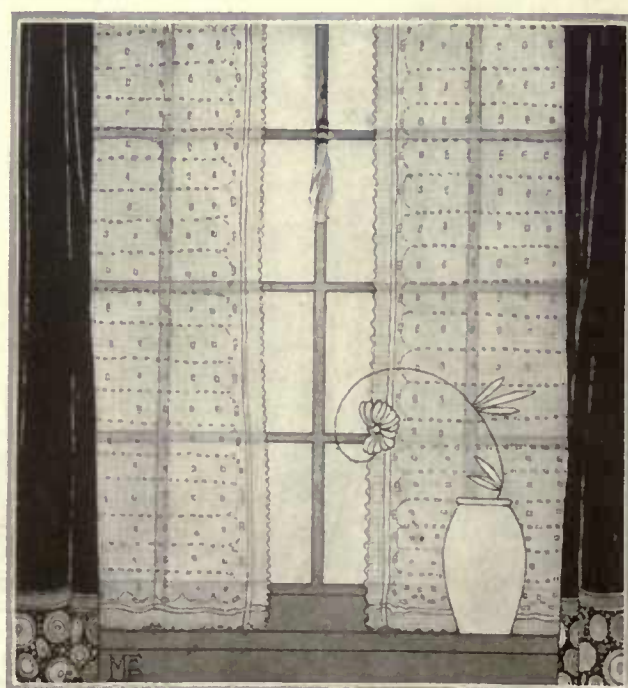
The leftward wrought-iron sconce is a wall-bracket, too, and will be useful for a fern or your best bird-cage. 14" long. \$2.50. The present incumbent is a brightly colored Coolie hat with a tin lining and a wrought-iron holder, 14" in diameter, \$5



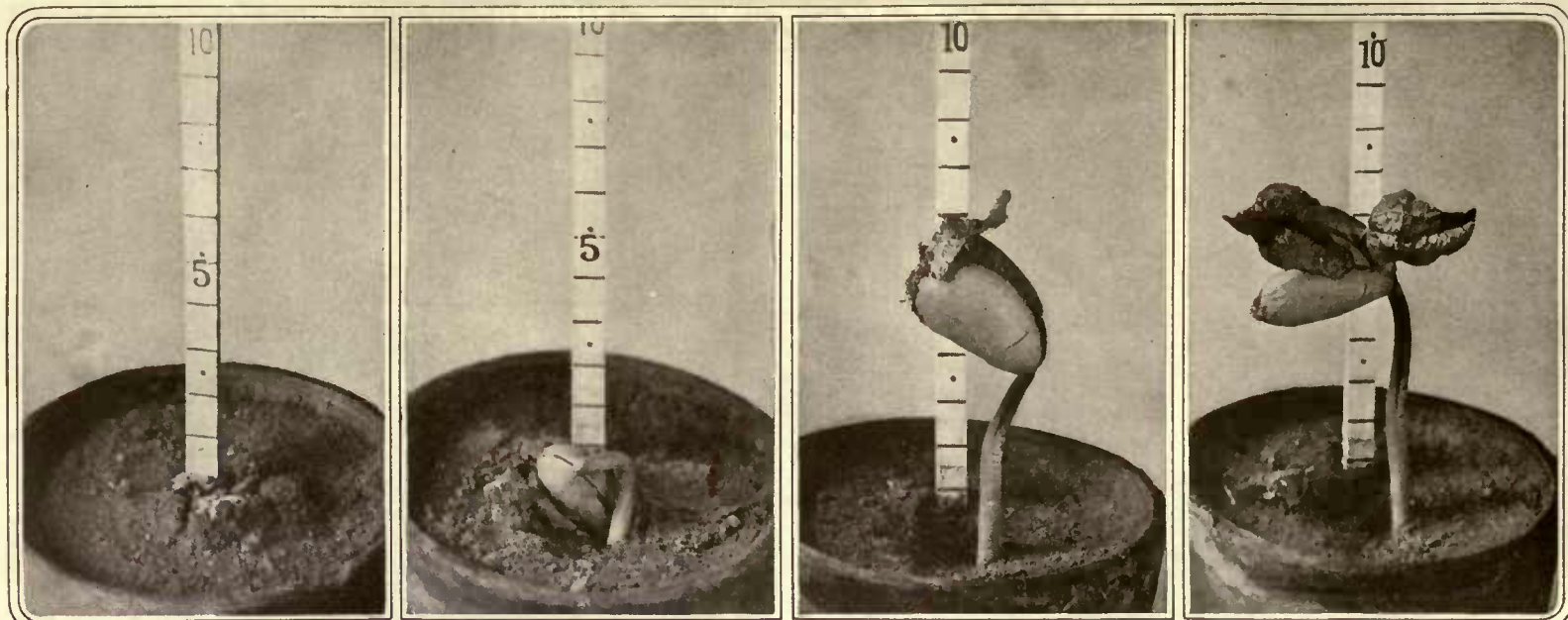
To withstand any assault, an iron-bound log-basket, stained in weathered or brown oak, each slat firmly mortised through the stout end-pieces. 2' long, 18" wide, \$16



To close the eyes of the house ever so little—the thin undercurtain! These are of hand-drawn marquisette, and may be had in ecru or white. They are 32" wide and 2 1/2 yards long, and cost \$1.50 per pair



A particularly effective filet mesh distinguishes these undercurtains, which have a narrow lace edging for their further adornment. They come in ivory tone only, and are 37" wide and 2 1/2 yards long. \$2.35 per pair



Photographs by Dr. E. Bade

Germination of the bean is followed quickly by an upward thrust to the light above

Two days later the stem and the bean itself are visible and assume definite shape

Another forty-eight hours, and the halves of the bean show in their rôle of cotyledons

The next week sees no great increase in height, but the leaf development is marked

PLANT FOODS AND FEEDING

D. R. EDSON

Successful gardening means for more than the mere planting of seed or bulb and letting Nature do the rest. It is not enough to sow and trust; the underlying principles of plant growth must be understood and followed if the best results are to be obtained. The experienced gardener knows this, but few beginners do. For the inexperienced, then, Mr. Edson has written the series of which this article is the third, with the aim of setting down simply and understandably the whole story of the gardening game.—Editor.

THE mystery of seed germination we have already looked into. The seed itself, as was explained, supports the little plant for some time after it takes form.

Just when and how does the seedling become self-supporting?

Through the action of the roots, the mechanical construction of which we will look into presently, moisture is absorbed from the soil, and passes along the roots through the main stem, to be finally distributed to the leaves of the plant. Before it begins supporting itself there is an intermediate stage during which the plant food stored up in the seed, root-stalk, bulb, or corm, contributes to its sustenance jointly with the roots. It is impossible to tell just when the plant becomes "weaned" and is able to do for itself. When digging potatoes in the fall, I have frequently found seed pieces, as sound and as plump

as they were on the day they were planted, still attached to a fully developed plant. Some seeds quickly disappear entirely; others, such as beans and squash, are shoved up above the ground by the growing plant and form the fleshy seed-leaves or cotyledons as shown in the photographs.

Before we undertake a study of the food of plants—which is, of course, one of the most important things about which the gardener must learn—we should get some insight into the way they use it. There are a number of very interesting facts, many of which have been discovered only after years of experimenting and scientific research, that should be remembered.

FACTS TO REMEMBER

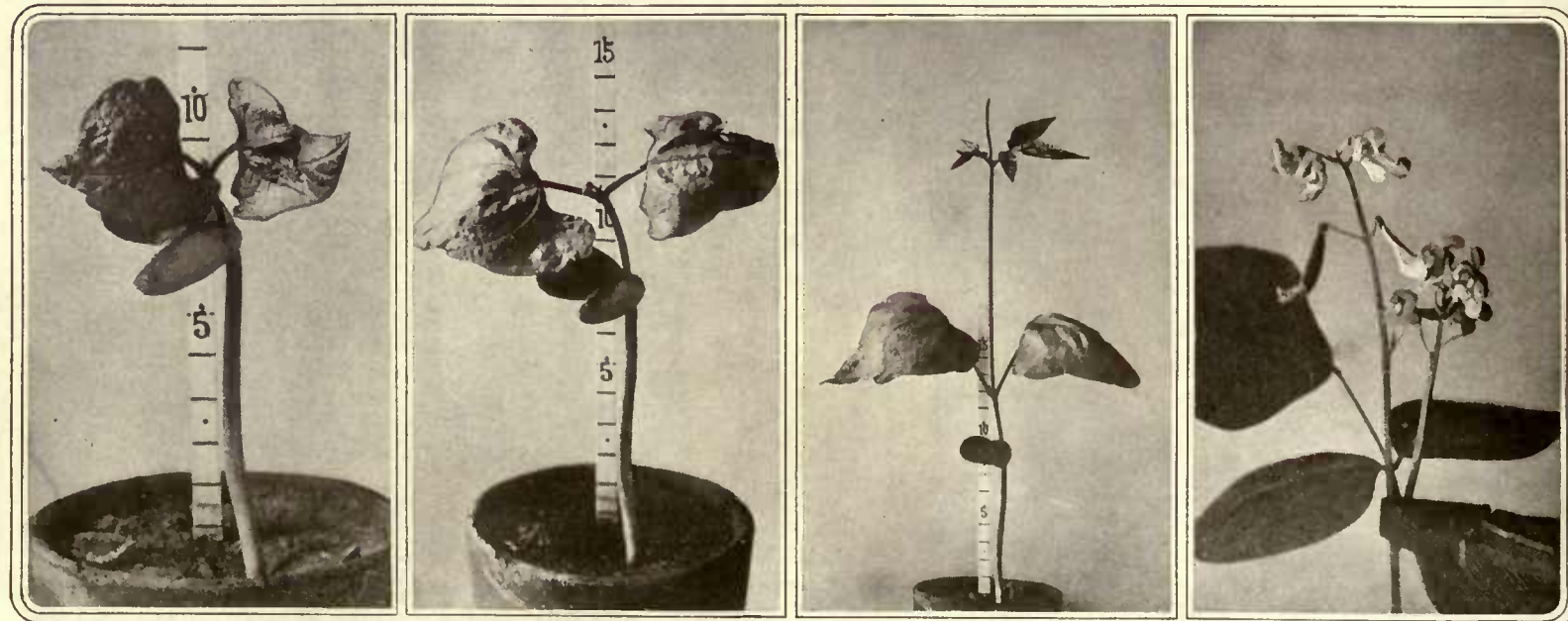
The first thing to fix in mind is that all the plant's food must be taken in liquid form—"in solution." This is the most important fact of all

to remember, because it affects the whole system of cultivation from beginning to end.

The next noticeable thing is that a plant "swallows" up instead of down. Of course, it does not "swallow" at all in the true sense of the word; but its liquid food, after being taken in, travels upward, passing from the tiny root-hairs into the little roots on which they grow, then along these to the main roots and the stem, and finally is distributed through the branches and the side branches or shoots to the leaves.

The third particularly striking thing about plant anatomy is that the plant wears its stomach on the outside—that is, the food is not digested, as one might naturally suppose, in the roots, the stem, or the branches, but merely passes through them to the leaves. There it is digested, or rather "elaborated"—that is, chemical changes corresponding

(Continued on page 68)



The leaves quickly expand and growth continues. The cotyledons still remain

Still another week, and the plant begins to take on more of the appearance of a vine

Upward growth is swift now. Joint after joint develops above the first pair of leaves

The cycle of life nears completion. The pods of the next generation are forming

NEW WALL PAPER BACKGROUNDS FOR THE VARIED LIFE OF THE HOUSE

Walls constitute the background against which we live, and the choice of them depends upon the type of the life the room and occupant require. Bedrooms should have restful walls, the halls should be dignified. Here are shown six of the latest designs. For the names of the shops write HOUSE & GARDEN, 445 Fourth Avenue, New York City. Or they may be purchased through the Shopping Service.

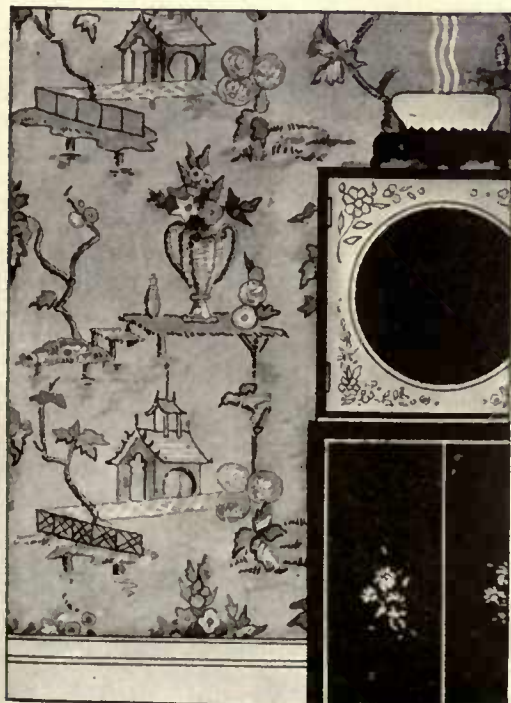
Summer dining-rooms require a paper that is not too diverting. Its tones should be soft and its designs sufficiently light to lend an air of restfulness and interest. The paper shown below has both of these virtues. The background is a mixture of grey and white and the dog-wood blossom design is in grey-blue. \$1.20 a roll

Since the purpose of a bedroom is to convey a spirit of quiet and peace, the paper should not obtrude itself upon the occupant. It should help create the atmosphere of restfulness. That desired atmosphere is found in the lattice paper above. Its general scheme is grey and white, the grey forming the diamonds. It has a lovely, clear, cool tone.
35 cents a roll



Another type of bedroom paper that makes a quiet background is a green and white stripe with a linen finish. The green is very soft. The paper sells for 75 cents a roll. Picture with it striped green silk curtains made with a box pleated valance piped with lemon yellow and under-curtains of cream net or scrim. The bed cover could be made of the same silk with a lemon yellow edging

Also suitable for the dining-room is the scenic canton paper shown below. The background is grey. The leaves are a delightful blue-green and black, and the flowers are mulberry color. The pagodas are dark grey. It is interesting without being too active. It can be lived with comfortably. \$1 a roll



The hall has an atmosphere all its own. It should be formal enough to receive strangers and hospitable enough to receive friends. In the paper below is found both dignity and interest. Warm grey stripes alternate with stripes of white on which are vines and flowers in a warm grey tone. 90 cents a roll



For the hall comes a Japanese design paper of subdued tones but interesting spirit. The background is pale grey and the flowers, fountains and birds are in two tones of darker grey. It sells for \$1 a roll. With it can be used a black or a deep blue rug, a table and a chair of black lacquer, and on the table a vase of rich crimson pottery



CARNATIONS AND THE OPEN BORDER

Using the Perpetual Sorts
Outdoors in Summer

W. R. GILBERT



A great advantage of the perpetual carnation is that, properly handled, it will bloom throughout the year

PRECISELY as there exist among the peoples of the earth racial characteristics that mark one from the other, so do differences exist between the tribal members of a given flower family. As there are hardy, rugged branches of the human tree, and others to which exposure to rigorous cold would prove fatal, so are there hardy and delicate flower varieties of the same original stock. Rather strikingly do we find this exemplified in the case of the carnation.

PERPETUAL AND BORDER CARNATIONS

The terms perpetual carnations and border carnations denote two distinct forms or races, and although the former may be used for all purposes, as it blooms under glass the whole of the year and is unexcelled in the open border during summer, border carnations flower only once a year. The long stemmed perpetuals may be seen in flower shows at all seasons; the border type, with blossoms supported by paper collars, is mostly seen at shows in July. A further difference is that perpetual carnations are propagated by cuttings made in the spring, whereas the others are secured from "layers" in the summer.

There can be no quarrel, I think, with the assertion that the carnation is a desirable addition



Set them outdoors during the summer and you will add a new and desirable color and perfume to the flower border

to the year's flower crop. That it is not more used is partly due, probably, to mistaken ideas as to its culture; so here are a few carnation requirements and suggestions for fulfilling them.

The perpetuals, which flower throughout the summer outdoors, need not be planted until May,



A wide range is possible in the perpetual carnation bed, as over 500 distinct varieties are now recognized

thus giving time for the beds to be previously occupied by bulbs. To get the best out of the border varieties fall planting is necessary.

SUCCESS WITH PERPETUALS

The conditions for success with the perpetuals are simple. Plants which were struck late in the preceding May and potted into 3" pots a month later should be used. These young plants are shifted into 5" pots as soon as they become well established, at which time they are ready to be stopped by shortening the growth to about 3" from the top of the pot, so as to induce bushiness. This operation is best performed a little later than the potting, and when the roots have reached the sides of the pot. Throughout the summer and autumn they may be grown in frames or outdoors like chrysanthemums, and housed in a frame or covered with pit lights early in September. In the natural course of events they would be throwing up flower shoots during the late autumn, but as we are growing them to bloom the following summer we give them a further stopping in October, by breaking out the growths at the sixth joint from the previous stopping.

No artificial heat is needed for these plants; the

(Continued on page 98)

NAMING THE COUNTRY PLACE

Appropriateness, Distinction and Euphony Are the Three
Great Requisites — How They May Be Achieved

JOHN C. THOMSON

WE must have a name for our suburban home to give it distinction and individuality. Furthermore, we believed a name would inspire greater care in arrangement, and more pride in keeping it well ordered. If an establishment was worthy of a distinguishing name, to sustain such dignity it needs must be differentiated with circumspection and a degree of originality.

Appropriateness we considered a good attribute in a title, although I personally liked Dragonfells. It filled my eye and mouth and ear; it looked good to me; it was a sweet morsel to my taste, and it sounded musical. I liked the looks of a dragon — I mean their pictures pleased me. A neat likeness of one would make a good trade-mark on the labels of our produce. We could have it illustrate a notice in, say, a poultry paper; and it

would attract and hold attention if put amongst the picture of hens. We could say: "No, we do not offer the eggs of this reptile, but if you want eggs from a fine strain of Blue Andalusians" — and the advertisement would be half written then and there!

However, we did not think the sobriquet fair to any old, ill-tempered or unprepossessing person — or to one who might become such — who would be obliged to live with such appellation. Personal remarks or a nickname might be suggested to sarcastic or flippant observers; and among other things that I intended to lay by for old age, I did not wish to include a ready-made, hint-giving, appropriate epithet. So avault Dragonfells!

At this time we had no access to a list of names, so spent many hours in searching, shuffling and choosing from the resultant array. We give hints on how to find or coin a name rather than a long list. Many may be changed or combined differently; and some might be translated to another language to their advantage.

A tree name joined to a word indicative of situation gives some good names; for example, Birch Coulee, Cedarcrest, Cherry Hill, Elmdale, Honey Locust Ridge, and Larchfield.

Hill coupled with the name of tree, flower, etc., may be pleasing, like Anemone Hill, Beech Hill, Hillcrest, and Hillcroft.

The name of a flower or plant linked with another name makes these: Aster Ledge, Cloverdale, Crocus Place, Fern Hollow, Bluebell Wood,

Laurel House, Pinewood, and Rose Hedge. Dale or dell, with tree or flower, are: Daisydell, Lillydale, and Mapledale.

Side with qualifying words is good, as Brookside, Hillside, Cotside, Lakeside, and Sunnyside.

The words Bungalow, Camp, Cot, Cottage, Homestead, Hut, Lodge, Lookout, Outlook, Ranch, Rookery, Roost, Shack, and Shanty, may be preceded by Our or The, or by some appropriately descriptive name like Honeysuckle, Viburnum, Ivy, Woodbine, Garthside, or Hilltop, as: The Rookery, Our Camp, and Forest Lodge.

Sycamore, Melilot, Groveland, and many of the preceding names and those to follow may be joined to Farm or Grange:

Wood, Brook, and Lawn help to make these: Edgewood, Highwood, Woodacre, Brookford, Brookvale, Opal Brook, Trout Brook, Deerlawn, Westlawn, and Woodlawn.

The names of colors may sometimes be used with pleasing combinations, as in Green Gables, Red Rock, and Redtop.

(Continued on page 88)



ATTRACTIVE CONVENIENCES FOR THE HOUSE

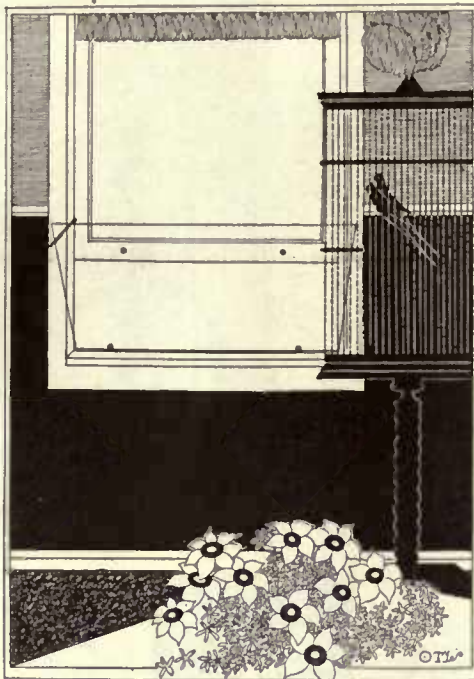
This page is reserved for readers with ideas. Ideas are worth \$1 per to the Editor. If you have an idea that makes the house more attractive or house work simpler, and are willing to part with it for \$1, the Editor can be addressed at 445 Fourth Ave., New York City.

PRINCIPLES OF SAFE VENTILATION

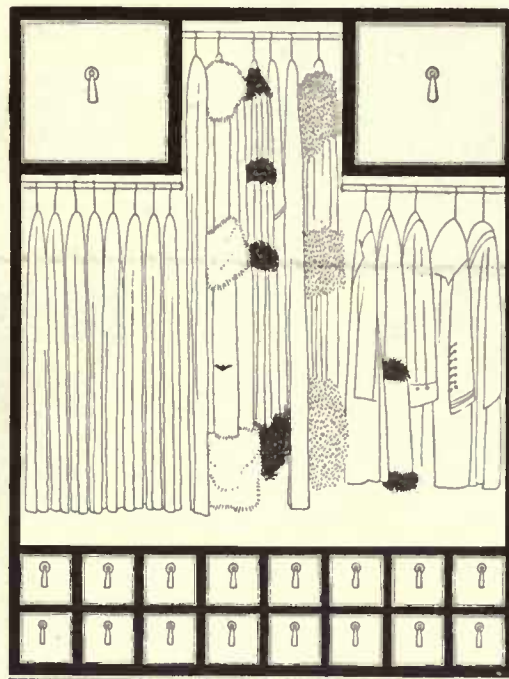
SINCE the beginning of time draughts have been a winter bugbear. Assiduously we avoid them by not sitting where they can reach us. For the sake of convenience and comfort it were better to use some device whereby draughts can be directed in the right direction. This can be accomplished by applying the simple principles of safe ventilation as illustrated in the drawing to the right.

The principle is simply the turning of the air current up toward the ceiling. The presence there of the warmer air will cause the cooler, cleaner air to circulate about the room. Direct draughts are thus avoided and ventilation is assured. The device may be, as here, merely a sheet of plate glass. Hinges are fastened on the lower edge and ratchets are attached to the window trim to hold the glass in position. The angle of the glass can be adjusted at will, and the amount of air regulated by the position of the window itself. The special value of this type of ventilator is that it admits the light and does not detract from the appearance of the window.

Other devices made on practically these same lines are on the market. They provide a glass ventilator with a frame of wood, which protects the glass from being broken. Adjustment is arranged by a collapsible fan-like metal strip. The pane falls into a flange on either side, and can easily be removed for washing.



On the above scheme of the adjustable pane of glass fastened with hinges and brackets the principle of safe ventilation is built



A genius with tools has built a temporary clothes closet from wall board—another of the multifarious uses of that material

A CLOSET BUILT OF WALL BOARD

THE man with the kit of tools in the house hath made many inventions. And the clothes cupboard illustrated on the left is one of his latest. For the sake of making the construction clear he has removed the doors. To visualize it as complete, imagine the doors in place, hinged at the sides.

The cupboard is built up against a wall on a frame of 2" x 2" timber. Sections are divided off with the same timber to provide for a square drawer at each upper corner and two rows of smaller draws on the bottom. The frame is then cased in wall board, the divisions and the drawers being made of the same material. Wall board doors on light wooden frames complete the construction. It is then painted inside and out to match the woodwork of the room, and such decorations as are desired may be stenciled on the doors. The upper corner sections are designed to hold hats and the lower rows to hold shoes. The clothing is arranged on hangers suspended from rods attached to the bottoms of the corner drawers and the middle top section.

As a temporary device in an apartment where closet space is limited and where the owner is ingenious and handy with his tools, this cupboard of wall board serves its purpose. In the long run, however, it were best to purchase a good cupboard of different material.

SILHOUETTE FIXTURES



IN the corner to the left and directly above are two designs for fixtures that combine the principles of indirect lighting and the rules of good taste as recognized today.

The scheme includes a shield to cover the bulb. It is of painted tin. The bulb lies—in the case of the illustrations—in the hull of the boat and in the bowl. When lighted, the illumination is thrown up against the walls and reflected back on the room—in the same manner as any indirect lighting, save for the fact that most indirect lighting provides for the light being thrown on the ceiling. In addition, the fixtures, which can be painted to harmonize with the color scheme of the room, constitute a decoration in themselves. The form they would take would depend upon the design suggested by the uses of the room. The scudding galleon above would find a place in a man's room or library and the flowers would be suitable for a living-room or a hall.

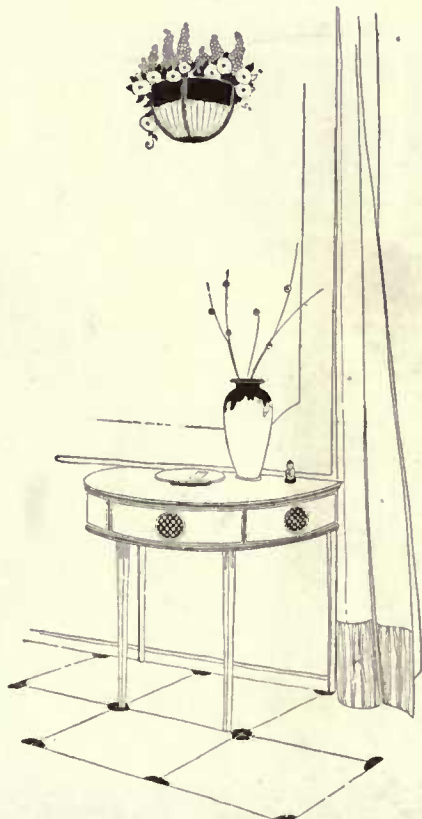
A CURTAIN CATCH

IF you want to rouse the ire of the average housekeeper, knot her curtains. Yet you can go into almost any house on sweeping day and find the curtains knotted or looped back in a fashion that is far from beneficial to the curtains. The same is true of curtains in a bedroom at night. What can one do with curtains at night anyhow? They shouldn't be allowed to blow out to the snow and the rain, and if they are hung over a conveniently adjacent picture, both picture and curtains may suffer.

All of which is rather a lengthy introduction to a very simple device recently placed on the market. It consists of a small brass bracket that can be attached to the side of the window trim. In that position it is out of sight. An arm can be folded out from it. On this the curtains may be looped. The brackets sell for \$1.25 a pair.



Little brackets to be attached to the side of the window trim provide an arm on which to loop curtains at night-time and on sweeping



The silhouette fixture combines the principles of indirect lighting with the requirements of the decoration of the room



BRASS ABOUT THE HOUSE

ELIZABETH LOUNSBERY

To this article on the decorative value of brass and its care we would like to add the information that by applying to The Shopping Service, HOUSE & GARDEN, 445 Fourth Avenue, New York City, you can obtain the names of the shops where these articles may be purchased, or purchase them through that service.



Three distinct types of book ends are shown here. The eagle, \$12 a pair; the knight (left), \$12; Queen Anne flower basket, \$8



The success of an Adam room lies in its fidelity of detail to original designs. Such fidelity is found in these Adam andirons. \$35 a pair. Shovel, tongs and poker to match, \$18

Twisted candlesticks, \$10.50 a pair; tall Somersetshire sliding candlestick, \$7; Jacobean candlesticks, 18½" high, \$35 a pair; smaller sizes, \$5 to \$14 a pair; old brass plates, \$5 to \$20 each, and the jug, \$6

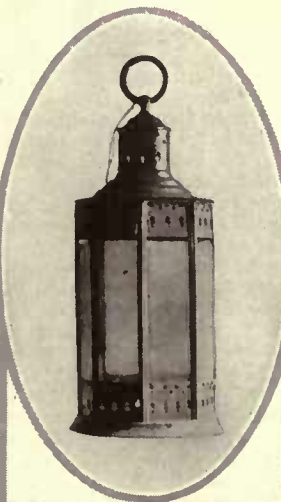
VYING with the use of colored glass, Italian faience and the softer toned potteries, now so much in vogue, brass continues to hold a distinct place among decorative accessories.

Aside from its attractive golden color, that varies according to the proportion of copper and zinc used in its composition, brilliant when cleaned and polished, it is also desirable for its comparatively moderate cost, even in these days of inflated values resulting from the war.

In the practical utensils of early American and English make and their reproductions as well as those of the Dutch and Russians, we find the articles most desirable for modern decorative uses.

Essentials for home comforts, which in the early days in America included cooking utensils and other household articles, that were necessarily brought from England, we have now adapted to more decorative uses, while those from Holland and Russia—the latter chiefly of religious significance—have likewise been perverted to ornamental purposes in the United States.

The open fireplace, about which the life of the home centered in those early times, was equipped with brass appointments that, even in this day of improved heating, have their place by the open fire. In these the andirons of characteristic Colonial design cannot be improved upon for the
(Continued on page 64)

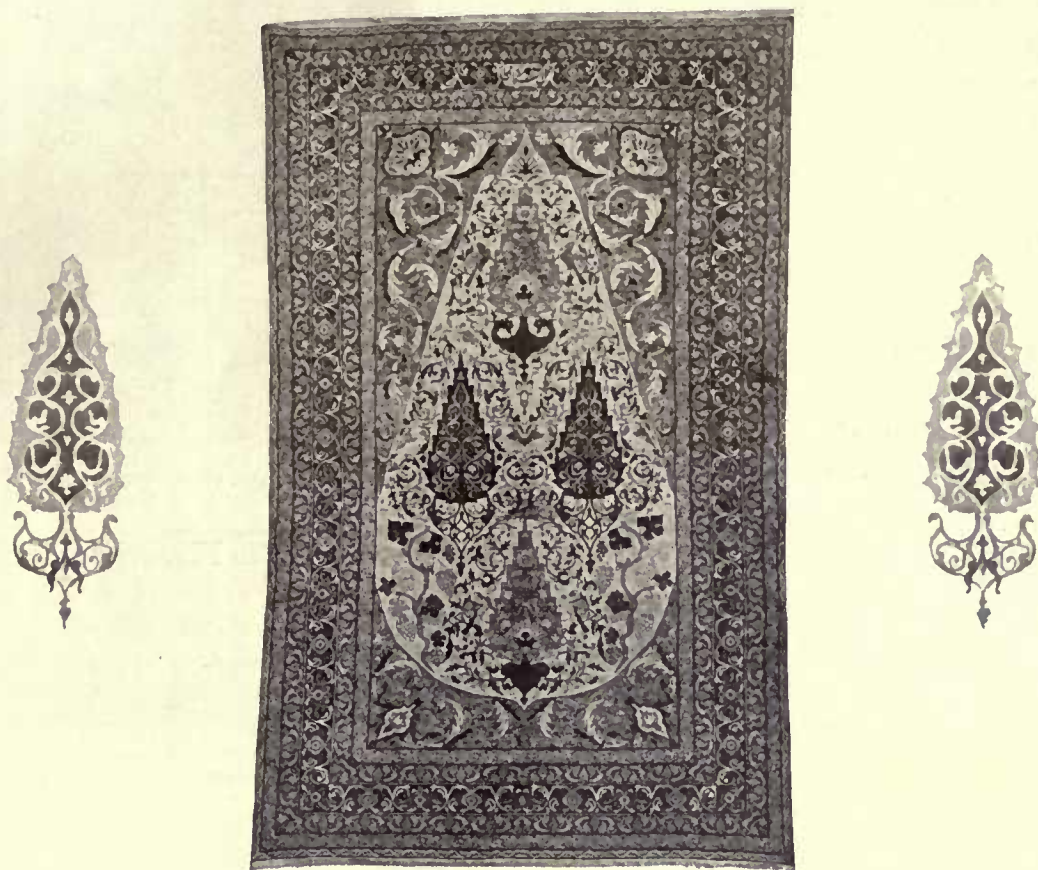


Lanterns such as this with brass frames and gorn panes cost from \$10 to \$15

Chai or coffee à la Russe is furnished by the samovar. With tray, drip bowl and silver lined tea pot, the samovar set sells for \$18

Sconces can be used in lighting a side wall where lamps or fixtures are impracticable. These in 12" size, \$7. Smaller sizes are correspondingly less





The above is an illustration of a Persian Odjalik, of Kirman weave, size 7 ft. 10 in. x 4 ft. 8 in., Price, \$875.00.

EASTERN RUGS

This rug, the production of Ustad-Oshgore, a master weaver of Kirman, is a most unusual example of fine Eastern weaving.

The Cypress, symbol of youth and grace, is employed as the large central motif, upon which are again cleverly imposed the same forms in smaller scale; the birds with characteristic old Kirman treatment, are woven in silk. The color scheme of fawn, blue, ivory and green, completes the charm of this masterpiece.

It is but one of a great number and variety of unusual Rugs in our stock.

We shall be glad to give further information upon request.

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"Best In The Long Run"



Besides the bank and large mass types of planting, rhododendrons may well be used in small groups as accent points

As to Flowering Evergreens

(Continued from page 37)

peaty or sandy soil," absolutely free from all trace of lime.

It is, of course, perfectly obvious that a plant which needs a moist and peaty soil should dislike lime; for lime is a soil sweetener above all else. A rich and peaty soil, rich in decaying vegetation, is decidedly sour; a plant which prefers it, prefers sour soil; hence nothing could be more contrary to such a plant's needs and wishes than anything which tends to change this condition. Plants are not unlike people; give those who have a *penchant* for acids only sweets to eat and they sicken and pine—and die, if their food preferences are continually thus overridden without consideration.

All of this heath family are shallow rooted plants. This is another decided and common characteristic—also perfectly obvious, when you stop to consider. For growing in a moist soil, they have no need to send roots down deep after nourishment. It is available right at the surface of the ground, practically; and so they spread their roots out in a fine network close up to the surface.

Because of this habit of shallow root growth, they are naturally very sensitive to heat on the ground around them—to sunlight shining upon it, if not to sunlight shining upon their heads. Not a root in all creation likes light, to say nothing of sunlight or heat. Roots must be cool and in the dark. Hence shallow rooted plants generally require the ground above them to be shaded, and to this family it is essential that it be so. This is the reason for the persistent mulching practiced by those who know how to handle them.

APPROPRIATE USES

The trees perform this office for the wild plants; for by nature they grow in open woods where the leaf fall drifts around them every autumn, and remains to decay and add to the food which they dote on, year after year. Trees shade them, too, in winter as well as summer; for even bare branches offer a considerable obstacle to the warmth of the sun. The man who plants rhododendrons or laurel in the open, therefore, and then rakes the ground around them clean as fast as the leaves blow over it, is a criminal.

So I come at last to speak of the

use of these plants, particularly the rhododendrons and laurel. They are all immensely popular—and expensive, as compared to ordinary deciduous garden material. Thousands of rhododendrons find their way every year to screen the foundations of dwellings, to take the place which belongs only to deciduous shrubs in broad plantations, to make "beds" and to do pretty nearly everything else which a rhododendron ought not to do and never was intended by its Creator to do.

When will we learn that these are all "wild flowers," just as "wild" as the most elusive wood orchid, or the gentian, or the precious pitcher plant of hidden bogs? You may say that all flowers are "wild" somewhere in the world; and I grant you that, though I could name a lot of hybrid this and that and the other which never were wild anywhere in the world, if I were disposed to split hairs! But certain wild flowers are easily domesticated, are fitted by nature to adorn any spot, just as certain animals are by nature designed apparently to be Man's companions and friends, while others are untamable.

ESSENTIALLY WILD PLANTS

It is to this latter, untamable class that all of this family belong; and though wonderful hybrids have been produced and beautiful specimens are in existence, it is only when planted in conditions similar to those which the plant chooses in a state of nature that they fully satisfy one's sense of fitness and harmony. Under any other conditions there is an incompleteness in the landscape; it is not indeed a landscape at all, in the true sense of the word, but rather a collection of laurel, or rhododendrons, or whichever of the family is used.

But starting with the conception that they are all wild growth of an untamable nature, it is impossible to go astray in the use of them. They invariably require naturalizing—scattering, massing, banking, planting generally in such careless formation as they naturally assume in the woods. Always put them under the partial shade, at least, of overtopping trees, and always where the general conditions are rich.

Of course, this makes them not everyman's plant, but only plants for

(Continued on page 62)



Neglect did this!

ARE you neglecting your trees? Do you know *positively* that they are strong and healthy—are you sure they are free from decay and disease?

It is dangerous to guess about your trees—dangerous to procrastinate.

The owner of the tree shown above *assumed* that its condition was perfect, but he intended to find out *some day* for a certainty.

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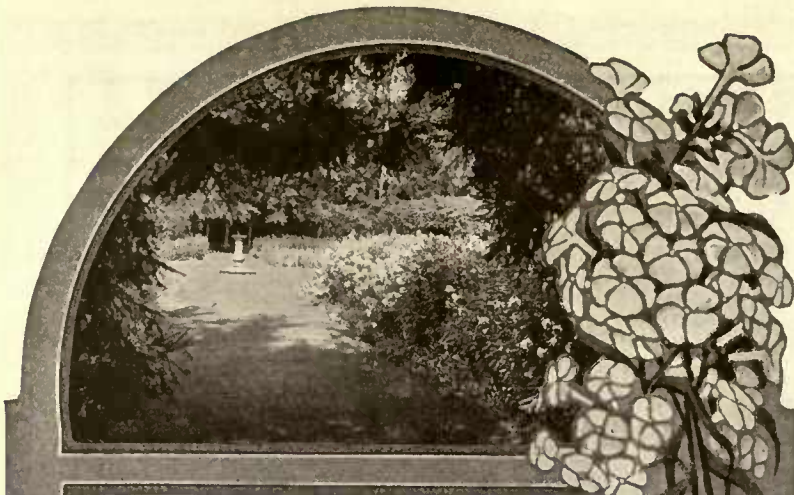
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As to Flowering Evergreens

(Continued from page 60)

such men as have suitable places to grow them. Here is the kernel of the situation! There is no getting around it. You may have rhododendron flowers in almost any doorway, just as you may have water-lilies in a tub; but to know how beautiful water-lilies are, you must have them growing in a pond, in a state of nature. And so to use these members of the heath family, you should have woods and dells and wilderness conditions generally; and a pool or water tumbling down rocks if possible; for it is above such cascades that some of them bend, in their mountain homes.

There is probably no material available that is as fine for use in groves, or where great trees grow, as the rhododendron and the laurel. But great care must be exercised in grouping and selecting the clumps for every spot, lest unsightly, leggy specimens crowd to the front and obstruct their angles. The same rule prevails in planting evergreen shrubs that guides in the grouping of deciduous masses: that is, the foreground of the mass should come down to the ground, and leave no bare openings through which branches may be seen. This is a point so often overlooked that I speak of it particularly; for with evergreen material, the oversight is not as well remedied by the plant's growth as it is in the case of the deciduous things.

The so-called "broad leaved evergreens" generally are used to a very great degree just because they are evergreen, and therefore assumed to be cheerful notes in the landscape in winter. To a certain extent this cheerfulness is true of laurel and of the others; but rhododendrons are about the most pinched and unhappy looking things on a biting cold day than can be found. Moreover, they are "pinched," for they have a very interesting way of curling their leaves to avoid exposure to the cold, somewhat as people draw themselves in and shrink as much as possible when chilled. Shrinking thus from winter's severity, a rhododendron is a pathetic looking shrub, around which I always feel I should like to put a shawl.

Like evergreens of larger growth, evergreen shrubs do not combine well with other vegetation, nor does one kind combine well with another. This is because they have, in common with all evergreens, marked individuality; and each therefore seeks to dominate. Hence, they are antagonistic one to another. Ground cover beneath such a plant as the rhododendron should be an unobtrusive member of the family such as the Andromeda, or the leather leaf, in combination with still lower growth, like partridge berry or the always attractive wintergreen.

RHODODENDRON VARIETIES

Rhododendron maximum is the common American species, the great American rose bay, which grows wild as far north as New England and away south into the high parts of the southern Alleghany mountains. Naturally it grows in proximity to mountain streams and cascades, where all Nature is wildest and most exuberant. Its flowers are either white or pink, and there is no hybrid lovelier than the species.

In company with it grows *Rhododendron Catawbiense*, the rose bay which went to Europe over a hun-

dred years ago, and became one of the parents of the great array of *Catawbiense* hybrids offered in such quantities today. It is the finest of all except in color, which is a bright reddish purple. It is not of such great size as *Rhododendron maximum*, but its foliage is much better and not subject to the rust which often makes the latter unsightly.

Under no circumstances should hybrids be used for naturalizing on a large scale; they belong to the realm of the exotic, and though they too should be planted in surroundings which are so cleverly contrived as to seem natural, they cannot endure the vicissitudes of climate and weather well enough to make them trustworthy for large scale plantings. Choose one or the other of those just described and add the third highly desirable native, *Rhododendron Carolinianum*. This is smaller but a very beautiful, spreading, shrubby species, growing sometimes to a height of 15'. Its blossoms are rose pink and produced in June. *Rhododendron Catawbiense* blooms also in June, while the pink or white of *Rhododendron maximum* covers the shrub in July.

Preceding the rhododendron display comes the mountain laurel, its exquisite pink blossoms lighting up the woods wherein it dwells until they are a fairyland in May or June, according to the latitude. Nothing that grows is harder than this; and it is safe to say nothing is lovelier. Its foliage is far more pleasing than the foliage of the stiffer rhododendron; and to my taste, its bloom is quite the equal of theirs. *Kalmia latifolia* is its official title.

HARDY AZALEAS

Azaleas are the third in the list of lovely things in the heath family—the hardy native azaleas. These are not evergreen, hence do not perhaps rightly belong in this article at all; but they belong in the family, so I shall not exclude them. They fit in a planting which has heath for its motif; moreover the lower ones form a very desirable complement to the laurel and rhododendron, being useful as a cover shrub. The swamp pink, in some places mistakenly called wild honeysuckle, averages about 4' high and makes a fairly complete cover.

This swamp pink is *Azalea viscosa*, with white or pinkish, very fragrant flowers. *Azalea arborescens* is the tree azalea, sometimes 20' high, also with pink blossoms that are deliciously fragrant. The great flame azalea is a color that needs to be handled warily in connection with the other pinks in the family, for it is a vivid orange scarlet, truly like a flame. This is *Azalea lutea* in some catalogs, but really *Azalea calendulacea*, if one wishes to name it correctly. *Azalea lutea* is also supplied for *Azalea nudiflora*, which is not orange at all, but pink or nearly white. Thus does confusion prevail in nomenclature, and one can never be too careful in buying, particularly where such color differences exist.

The Andromeda, or *Pieris floribunda* (sometimes *Andromeda floribunda*) is low growing, seldom reaching more than 4' in height. Being compact and shapely and well filled with foliage, with very abundant white flowers in upstanding little spikes or racemes, it makes a great showing in May. Then, too, its next

(Continued on page 64)



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As to Flowering Evergreens

(Continued from page 62)

year's buds form immediately it has done flowering, and as these look very much like flowers, it almost has the appearance of being perpetually in bloom. *Ledum latifolium*, or Labrador tea, is a foot lower than it, hence is suited to the very lowest edge where the shrubby mass comes down to the ground.

There are one or two evergreen shrubs or small trees that are outside this family, which ought not to be omitted, if one is planning evergreen shrubbery or general planting. One is the native holly, *Ilex opaca*, which is hardy as far north as Massachusetts though it grows only as a shrub and never into a tree in the north. This is very difficult to transplant, and difficult to establish; but once started growing, it is a thing of so much beauty and such sentimental value that all the trouble is well worth while. One of the secrets of success with it is to strip every leaf from it at the time of transplanting. There will be no success otherwise.

The evergreen thorn (*Crataegus pyracantha*) has brilliant orange berries all winter, lighting up its dark foliage very much as holly berries shine in the midst of the holly's prickly leaves. This may indeed be used in place of holly for Christmas greens. The flowers are white or pink, early in the spring; and all in

all it is a charming species either for a mass or for a single striking, individual note.

Then there is the holly-leaved manna, enough like a holly to fool the unwise—really *Berberis aquifolium*, or holly-like barberry; and the creeping form of it, which is *Berberis repens*; and the "great bear" berry (*Arctostaphylos Uva Ursi*), which is a creeping, shrubby growth that makes fine ground cover in shady, sandy places; and the *Daphne Cneorum* of ravishing fragrance, trailing on the surface of the ground and sending up umbels of lovely pink in spring, and often again later in the summer; and the evergreen *Cotoneaster microphylla*, with bright red berries—low and spreading, and so well suited to banks or rocky places.

There is no material richer in possibilities than just the heath family, given suitable conditions for their use; but where these conditions do not prevail, and evergreen shrubs are still desired, I would advise choosing some of these last mentioned, and leaving out rhododendrons, laurel and their kind altogether. It is essential to the fullest realization of their beauty that natural conditions should be right, as I have endeavored to point out, and that the spirit of the wilderness should brood over all, preserving the wild and elfin quality.

Tulip Time in the Garden

(Continued from page 16)

foreground. Back of this group again, more green, more green, and tulip Bleu Aimable beyond. The color of Bleu Aimable is the same as that of Bleu Celeste, but the former is a single tulip of the Darwin type. Clara Butt stands beyond this grouping, at a distance sufficient to keep its cooler rose pink from conflict with the strange and lovely color of Le Rêve.

All through this garden, too, in certain springs at the time of tulip bloom, little colonies of *Narcissus poeticus* are in flower. These, the only white in the garden since the general scheme is lavender and pale to bright rose, give that delicate effect which is found when *Stevia*, *gypsophila* and other fine-flowering whites are added to bowls or bouquets of subjects which are decidedly strong in form and color.

On leaving the garden by its gateway toward the house, it is a marvel to lift one's eyes from all this beauty within formal limits and above a bar of dark hedge to see long garlands of wistaria in full bloom along the old stone wall of the spring-house, the quaint little building without which no Pennsylvania or Maryland farmwife in the old days was expected to perform the duties of a housewife. The spring-house now serves as a studio.

BEAUTY IN ENVIRONMENT

Too much can never be said of the charm of the Pennsylvania farmhouse—the old farmhouse, generally of blue limestone most beautifully laid. The proportions of some of them, their delicacy of color, and their comfortable, convenient placing and rare environments of fine tree groupings make the old rural architecture of that state a thing to covet and enjoy. Those old builders understood not only what to build

but how and where to set their houses for shelter and for practical purposes; wherefore, a picture of high beauty was (sometimes unconsciously) created. When considering foregrounds such as this charming little formal garden affords, the backgrounds furnished by nearby buildings, or by a landscape soft and finished, can hardly be passed by without a word, so bound up together are all the elements of such a picture. And I am always wondering why Pennsylvania is not the resort of more people who love beauty which belongs to Nature and to Man.

A MICHIGAN GARDEN

If I may let this spring garden serve as a text for further tulip preachings, I would tell of an effect on my own grounds in Michigan. From the house in which we live a walk of dark brick like the house runs east some 60' to the street. To dwell upon the borders flanking the sides of an insignificant walk such as this may sound a bit presumptuous; but let me quickly say that last year these borders were positively kaleidoscopic in effect. And to encourage those who think they can do little in gardening because of restricted space, I will give approximate measurements as well as some account of the plantings.

This walk is some 5' in width and runs from east to west. Some years ago word came to me concerning the interesting manner in which grapes were grown in low festoons along the walks of certain Lenox kitchen gardens; wherefore, lacking other place for grapes, and thinking that the little decoration of such vines might not be out of place here, I set to the south of this walk and only 10" from it a number of 2' iron posts 9' apart, painted dark:

(Continued on page 66)

A Terra Cotta TILE ROOF



Architect, Harry S. Bair, Pittsburgh, Pa.

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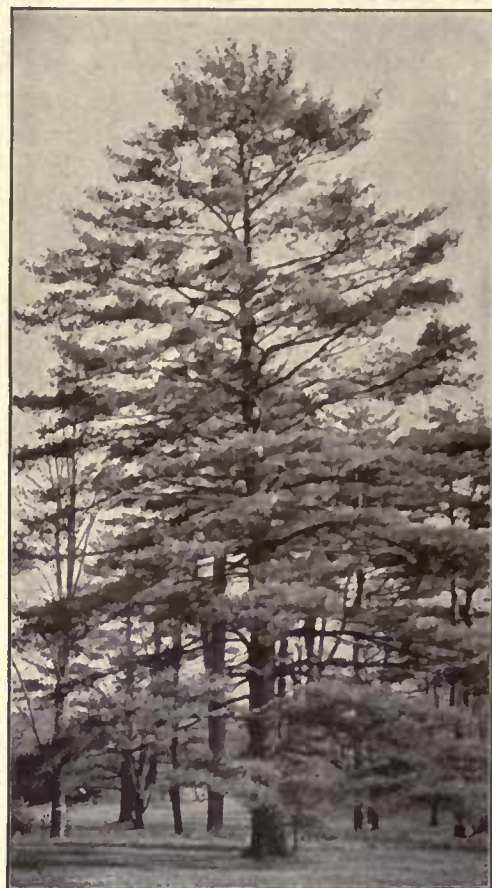
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Hoopes, Bro. & Thomas Co.

46 Maple Ave., WEST CHESTER, PA.



Wistaria clammers over the old stone spring-house which has been converted from its original purpose into a studio. The garden is to the left of the picture

Tulip Time in the Garden

(Continued from page 64)

green and connected by drooping chains. Every other length between posts now has its grape: Caco—the fine new cross between Catawba and Concord—for a reddish sort, and Niagara for the greenish color. Grape leaves are allowed to grow only scantily on these low vines, as too many leaves would obscure the effect of line and form.

To the north of this walk, throughout its length, grows a line of Thunberg's barberry, and sometime I intend to replace these by Wilson's or some one of the new cotoneasters. These take a space, brick edged on the sides and ends away from the walk, of about 6' x 60', whereas the space of open ground under the grapes across the walk is only 2' wide, with grass at its southernmost boundary. Below both grapes and barberries the ground is entirely covered, or destined to be, with *Vinca minor*, the common green myrtle, a delight in both summer and winter.

CROCUSES AND AFTERWARD

Through this covering of rich green arose last April a host of lovely crocuses, planted in the following order: Pallas, Tilly Koenen, Julia Culp, Mikado, Pallas again, Ovidius, and one touch of the so-called Largest Golden Yellow, making an effect of lovely lavender violet and white with the yellow to give a strong and sudden contrast. Across from it, and just as crocus colors were fading and their delightful leaves making their presence felt, as if unexpectedly sprang into flower long, loose groups of narcissus Sir Watkin, tulip White Hawk, tulip Fred Moore, and the beautiful double early tulip Safrano, leading up to some fair-sized groups of mahonia below the walls of the house. Before and among these shining leaved shrubs rose quantities of the daffodil I now prefer to all others, *Narcissus Leedsii* or White Lady. Its beauty is nothing short of regal; and to use a slang phrase of our English confrères, it is a "good doer."

Following the crocus bloom here came a gay, loose-flung line of blowing flowers in colors ranging from

tawny orange through deep and pale yellow to ivory white—flowers double, flowers single, flowers tall, slender, graceful, flowers round and heavy headed. Little art is required to gain such effects. The most careless planting of these particular varieties of bulbs must result beautifully. A little thought for the progression of color, a little watchfulness as to over-crowding or setting too far apart—that is all.

But I am in danger of being led astray by the beauty of individual flowers, and must return to the border planting of the walk long enough to say that when the flowers last named have finished blooming, when their leaves in turn carpet the ground in patterns of blue-greens and yellow-greens, then we begin to see for the first time the spires of buds on the rounded and symmetrical Canterbury Bells on either side of the walk. These are 3' apart, and as their buds develop we see that they are white upon the south side of the walk and light purple on the north; and a third even row to the north of the barberries is all of that good pink tone which is to me the very best in these flowers. From crocuses to Canterbury Bells is a long way in spring and early summer. Yet one must remember that if there happened to be a green moment between flowering periods it was in itself a thing to revel in, and so engrossing that the opening of the next arrangement of flowers took place with an unexpected promptness which gave that surprise which is perhaps the dearest gift his ground can give the gardener.

Does any word other than "welcome" better describe one's feelings as to the spring? The flowers of this enchanting time keep the expression almost hourly in mind; and is it an undue use of the imagination to fancy that the reason for the special charm of spring flowers about the house door is that they speak that precious word to those about to enter? How marvelous that by the heavenly means of color and fragrance we may send forth the very spirit of our houses even beyond their gates.



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What a Home is Like

is very much in evidence before ever you cross the threshold. Indifference to the appearance of the lawn and grounds is an indifference to public opinion.

JUST as quickly as possible after completing your building, you want your property to have that finished effect which of necessity depends so vitally on the planting for its results. MOONS' know how. Perhaps the secret lies in our methods of frequent transplanting. Possibly in the soil in which the stock is grown. Whatever the reason, MOONS' plantings are so generally satisfactory that those we have served continue to send us customers.

IT pays to buy MOONS' stock. It pays, because the plants are especially selected and freshly dug and packed for each order; have been reared with a care for their vigor of growth and shapeliness of form that make attractive lawn plantings with a permanent accumulative value and enjoyment.

Perhaps one of the reasons why MOONS' plantings are so unparalleled is because we personally are interested in having our customers make selections best adapted to their place, climate and purpose.

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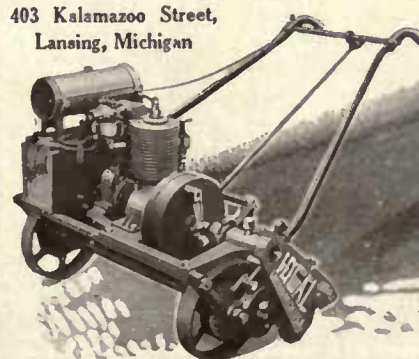
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Antique Desks and Their Appreciation

(Continued from page 25)

a composite affair, combining a cabinet, a bureau, drawers and a writing-table. In Ghirlandaio's painting, "Saint Jerome In His Study," a work dating to 1480, (this is found in the collection of the Ognisanti in Florence), we see depicted a portable desk of the "schoolmaster" type, and still another showing drawers, (of the same date and same collection) is in the "St. Augustine" by Sandro Botticelli. In other paintings by the old masters and in very early engravings we see delineated the various pieces of furniture in contemporary use designed for writing-purposes, as well as others for the account-keeper. All these suggest to us the probable units which combined to produce the *écritoire* and the *secrétaire* of later centuries, and lend interest to the collector's enthusiasm for searching out pieces of the sort.

THE OLD CONDITIONS

When living was so much less complex in the matter of domestic doings than it is in our own time, there was far less need of such objects as desks. Whole families, even of the prosperous classes, could get along without them very well. Your Mona Lisa of the Renaissance could have carried her household accounts in her head, and probably did, while Frau Martin Luther or Frau Albrecht Dürer had little occasion to require a place for keeping quires or reams of correspondence paper. Nor had they, in all probability, entered into the sphere of feminine prowess in home banking matters that made necessary a writing-bureau sacred to their personal command.

The finest examples of the craft of the master cabinet-makers of the



The commoner design in American desks was the above. Made originally in the late 18th Century, of mahogany, with reversed serpentine feet

17th and 18th Centuries were originally produced for wealthy patrons who paid well for the master's skill. While such pieces must naturally be beyond the reach of the collector of moderate means—except in rare instances where complete ignorance of their value is combined with a desire to part with them—they are still always interesting to note, and many of them have been reproduced with wonderful skill by some of the leading masters of the craft of furniture-making today.

Of course, no reputable dealer will attempt to pass off a modern copy of anything as an original. At the same time one may take great pleasure in acquiring a truly fine copy of a Queen Anne *secrétaire* or a Heppelwhite bureau, if it is knowingly purchased as a copy, whereas if deception is practiced, the result must be a disappointment and discouragement to the owner, however fine the piece.

ANTIQUING ANTIQUES

Unfortunately, all dealers are not reliable and much fraud is practiced in connection with antique furniture. Even the metal trimmings,—knobs, handles, etc.—are given the appearance of antiquity by all sorts of devices at the command of the skillful. In this connection it is interesting to see what Grace M. Vallois has to say in her interesting volume, "First Steps In Collecting"—"To the professional 'faker' bright new handles do not appeal, he knows they give him away at once, and he has many ingenious devices, some simple, some complicated, to give to the brand new Birmingham handles and plates the necessary look of old age. Acids are largely used, and to insure the requisite softly rounded edges, they are put into a cylinder—a large number together—and the instrument is made to revolve until by constant friction



A simpler form of American style of Heppelwhite tambour desk was made between 1760 and 1820. It is of mahogany inlaid with satinwood

(Continued on page 70)



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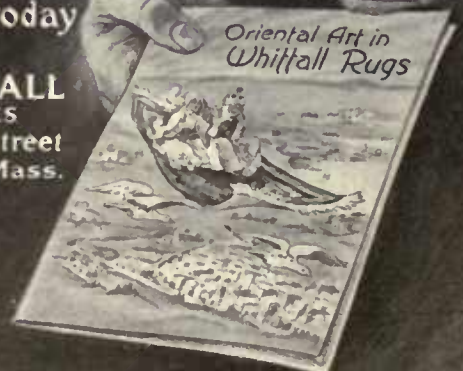
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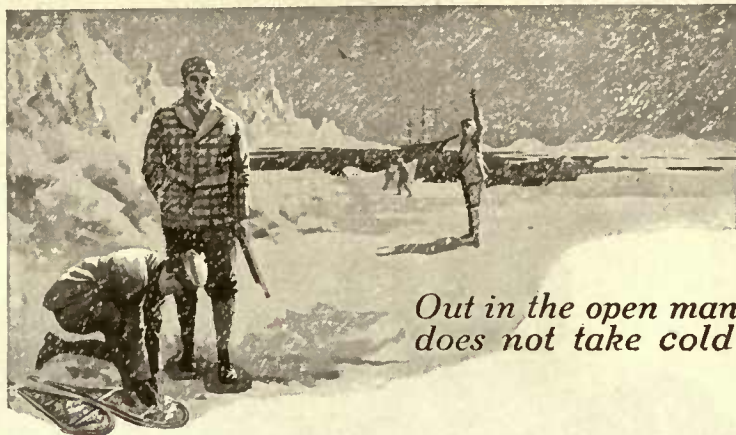
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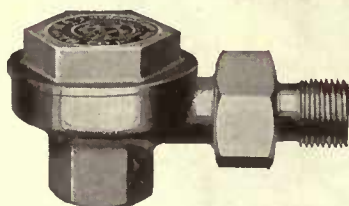
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Antique Desks and Their Appreciation

(Continued from page 68)

the sharp edges are disposed of, and something approaching the softness of old age is attained. After treatment in this manner the contents come out very passable 'antiques.' This is very clever and in no way wrong unless done with the intention to deceive. There are not nearly enough old handles to 'go round' and honest dealers employ these means to make imitations quite legitimately, only they tell you that, old as they look, they are only clever deceptions."

The general furniture collector will not now be apt to come across anything in the way of a "find" in a desk of the Renaissance, 17th or even early 18th Century Italian periods, or in the way of the finer pieces of other early Continental furniture, as nearly all of these, if not in public or great private collections already, would be justly held at very high prices by dealers into whose stock such pieces might come. However, there are occasional sales—there have been some very important ones at auction in New York this winter—of old foreign household furnishings, and great bargains may well be met with at these now and then. In any event, the collector must cultivate alertness, decision and an intuition for opportunities to buy,—and once in a while to sell, too!

To the European, the name bureau, from its French derivation, is understood to be connected with writing. In America we connect the term with a piece of furniture designed to hold articles of clothing in its various drawers. It was somewhere about the middle of the 17th Century that the drawer was added to the lower part of the chest. Later in the century further drawer capacity was developed, and by the beginning of the next we find the complete chest of drawers in use. In view of this we will not expect to find Jacobean desks, though we may find cabinets for writing materials and documents and even occasional desk-like pieces.

WILLIAM AND MARY TYPES

In the William and Mary Period (1688-1702) cabinets, secrétaires and bureaux came rapidly into use. The furniture of this period has been characterized by Macquoid as "attractive through simplicity of shape and quiet elegance of design."

The desks displayed distinct characteristics which differentiate several groups. The cabinet with bracket (straight) feet or bun feet; a whole front flap, which when let down displayed the drawers and the pigeon-holes; a top either single-hooded or straight with ovolo frieze may be placed in the first division. In the second division we have the bureau-bookcase with its slant-top desk plane. Here we find the taller desk styles, sometimes with double-hooded tops, with or without vase-shaped finials. The third division includes the narrow slant-top desks on cup-turned legs, flat stretchers and bun feet. The knee-hole desks (desks with center portion arranged to permit the knees of the writer to go below the desk plane) constitute the fourth division, while a fifth sort of desk had gate-legs braced by serpentine flat stretchers. The center two legs, (there were six in all), pulled out as a support for the desk flap when its plane was let down.

In writing of the desks of the William and Mary period and of the Queen Anne period succeeding, two English authorities, Blake and Reivers-Hopkins, make the following in-

teresting observations: "We look back upon the Elizabethan times as the Renaissance period of English literature, but even then the lettered were in the minority. By the end of the 17th Century literature had spread to the middle classes, and we find the Press pouring out countless ponderous volumes on every imaginable subject. It is the age of the diarists, conspicuous amongst whom were Samuel Pepys and John Evelyn whose gossipy daily journals bring us so intimately in touch with the political and social life of the times. It is the age of the pamphleteers and essayists whose effusions led up to the semi-satirical periodicals of the early 18th Century—chief amongst them being the *Spectator*, started by Joseph Addison and Richard Steele in 1710. This vast outpouring of literature called for more commodious writing-desks, and the *écritoire* or bureau is the natural result. Like the other furniture of the period, the desks were solid and dignified. In the main they were severe in outline, but generally reflected the prevailing architecture of the period, which was derived from the Italian Renaissance. We find the desks often surmounted by finely moulded, boldly carved cornices and broken pediments. As the Dutch influence grew we find the lower portions containing commodious long drawers with rounded or *bombé* fronts. The principal wood used was walnut, sometimes solid and sometimes veneered on oak and pine. We also find the same schemes in marquetry work, as in the chests of drawers, cabinets and clock-cases showing Continental influence."

The furniture makers of the time of George I were beginning to find a demand, and to supply it, for writing-tables with tiers of drawers at each side of the "knee-hole." From about 1720 mahogany entered into furniture making extensively. Its use by the American furniture makers in the Colonies was coincident with, and possibly antedated, lacquer which had been the rage and as a fashionable fad continued to hold the popular favor.

STYLES BY CHIPPENDALE

Of course, no writing furniture is more eagerly sought than that of Chippendale. There were the writing-tables with *bombé* fronts, the bureaux, standing on legs that supported low bases, the bureau-bookcase style of desk, the slant-top secrétaires, etc. In American desks of the period we find the block-front to have been very popular.

The writing furniture of the Brothers Adam exhibited the originality and excellence common to their other articles. They introduced the more general use of satin wood and others of the lighter colored woods, and a contour of line in design that struck a new note. Painted ornament, too, was more extensively used by them than ever before in English furniture.

With the furniture of Heppelwhite we find the three section bookcase-desk in vogue, and the pull-over top (tambour) which was ancestor to the modern roll-top. The Heppelwhite desks are in great variety and of much beauty and practical utility as well. Sheraton included in his desks all the forms brought into fashion by Heppelwhite or modified by him. All these various periods were reflected in American desks, some of them with local modifications and variations.

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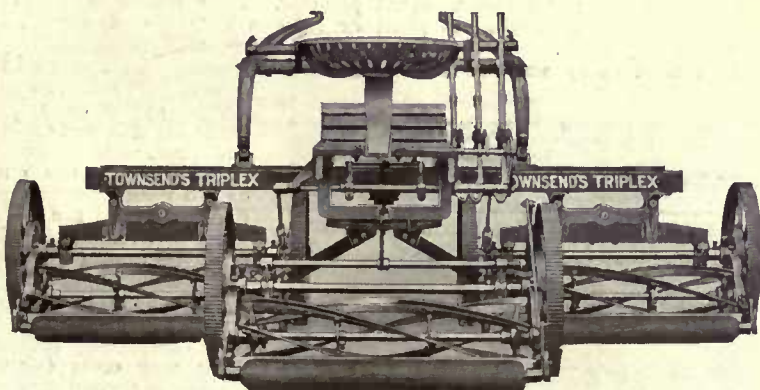
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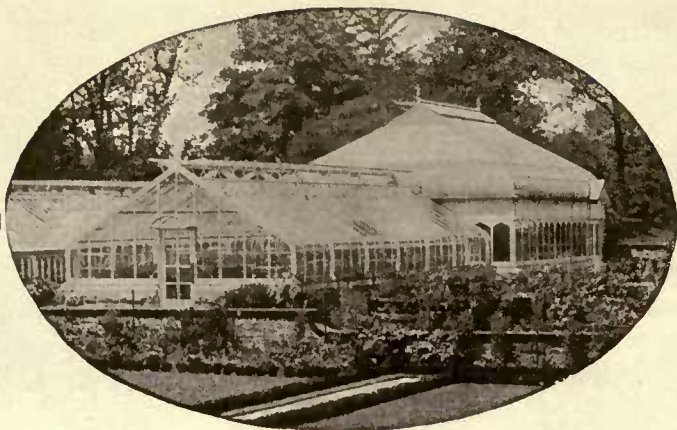
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Pure white with ruffled border of blue

Kochli, deep claret
Mrs. G. Darwin, pure white
Violacea Grandiflora, bright violet
Honorabilia, mahogany and gold
Queen of Gypsies, dead leaf and
dusky yellow

Write for Our New Catalog

It describes our Irises, Gladioli, Paeonies, Cannas, Hardy Phlox, Dahlias and many other plants and bulbs. It also lists all kinds of flower, field and garden seeds.

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The winter's frown, if acree'd from his shrew'd hite,
Live there and prosper."—Cowper.

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In them you can indulge in the most fascinating of all horticultural hobbies—under-glass gardening—with the assurance that you will get big dividends in enjoyment as well as in money value.

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If you are contemplating buying a greenhouse we can show you how to save considerable by buying a smaller house and installing LUTTON COLD FRAMES with it for starting your plants; or, if you already possess a greenhouse, you can greatly increase its growing capacity by using these frames.



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But why wait for Spring!

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Your garden will be yielding its bounty weeks ahead of your neighbors'. Tomatoes planted in these frames now will be ripe in June, while the green fruit of plants started outdoors will be no larger than a walnut. Twenty or more varieties of vegetables can be raised by the amateur in Miniature Glass Gardens.

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High enough to receive fairly tall plants. Six large lights of extra heavy glass to each sash. Hinged at top. All ready to put together in a few minutes. Portable, strongly made, neatly finished. Carefully packed. Price, complete, freight prepaid anywhere in U. S. East of Mississippi.

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Horticultural Architects and Builders of All Kinds of Modern Glass Structures



Photograph by Wurts Bros.

Informality and intimacy should characterize a walk such as this. How much the flowers between the stones contribute to this desired result is suggested by a comparison with the photograph below

The Flower in the Crannied Walk

(Continued from page 17)

shadows, no changing lights to break the monotony. Such a walk is pictured at the beginning of this article. Visualize it shorn of its crevice planting—you see what the result would be, don't you?

But enough of generalizing. What matters most is just what to plant and how to plant it.

In almost every walk of flag or flattened fieldstone are interstices where rock plants may be sown. More satisfactory, perhaps, because special provision for certain effects can be made, is the walk which is laid with a definite thought for future planting. Here spaces of 1" to 8" or 10" can be left, especially at the sides, which will subsequently be filled with plants. In the case of the flowers here listed, no particular type of soil is needed if it is well drained and reasonably fertile.

For reasons too obvious to need mention here, the best plants are drawn from that large list which considerations of taste and adaptability have designated as suitable for the regular rock garden. The charmingly fragrant white rock cress (*Arabis albidia*) is a good sort for the edges, as are also rock madwort (*Alyssum saxatile compactum*) with its mass of little yellow blossoms in April and May, and saxifrage pink (*Tunica saxifraga*), pinkish blossomed through the summer months. These three, with Baby's Breath (*Gypsophila repens*) and rose moss (*Portulaca grandiflora*) will give enough variety to the dense mass effects. For contrast with them, I know of nothing more charming than our own ethereally dainty wild columbine (*Aquilegia Canadensis*), rising here and there in clusters of



Photograph by Gillies

A fit subject for the planting of some of the more truly woodland flowers such as crane's bill and bluebells

(Continued on page 74)



THE Garden Most Beautiful

will include our

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YOU who love trees for their own beauty or value them for the charm they lend to roadside and lawn, must have often wished deeply for a more friendly knowledge of how to choose and group them best, how to improve the outlook from your windows or make more attractive the approaching vistas of home.

This, then, is to say that at last a book has been written which tells just what you want to know about trees. It is the new catalog of the well-known ornamental trees and shrubs grown at Andorra Nurseries.

"Suggestions for Effective Planting" tells what trees are best adapted by nature for each garden and landscape, what shrubs and trees most effectively group together.

And all this is so beautifully illustrated and conveniently arranged that it is as interesting to read as your favorite magazine. It is not the usual mechanical, deadly dull nursery list. To read it is like going around the grounds with an old, experienced gardener and discussing in a friendly way what the place needs; what evergreens to screen the foundation, what will look best along the driveway or against the ell of the house.

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Box 922 Sidney, Ohio

The Flower in the Crannied Walk

(Continued from page 72)

but a few stems each, and crowned with fragile looking blossoms of coral and yellow.

Suitable also for the more used parts of the walk, because of their lower habit, are rock speedwell (*Veronica rupestris*) and snow-in-summer (*Cerastium tomentosum*). Moss pink (*Phlox subulata*) makes a splendid third, perhaps the best of all.

All of these do best in abundant sunshine, though most will succeed except where really shady conditions prevail. On the woodland walk where full sunlight is at a premium, such shade-loving species as blood-root (*Sanguinaria Canadensis*), blue-

bell (*Campanula rotundifolia*) and wild crane's bill (*Geranium maculatum*) are valuable additions. If ferns are desired in addition, let them be of such comparatively low growing sorts as *Cystopteris bulbifera*, *C. fragilis*, *Phlegopteris Dryopteris*, and *Ph. polypodioides*.

There are others, of course—there always are in any sort of gardening. You may vary my list at will so long as you remember the peculiar requirements of the case and hold always in mind that paraphrase which the successful flower experimenter is wont to apply to untried things:

"It's pretty, but will it grow?"

The Plunder of the Past

(Continued from page 31)

different. One feels that the bidding has at last left the sphere of the absurd, and the danger of any abrasion of his personal susceptibilities is past. But his tone is slightly petulant, evinces something of the attitude of mind of the fashionable woman who has just been saved from falling off a high cliff by a violent jerk which throws her hat most ungracefully over her eyes. One realizes that although he has been saved from the worst he is not quite happy over it. He prefers a conquest to a rescue.

A gentleman of seeming Oriental extraction, who has been examining the figure on the table, ceases to twirl his heavy moustache and lifts his index finger an inch in the direction of the auctioneer.

"Two twenty-five, two twenty-five, two hundred and twenty-five dollars I am bid for 53 A in the catalogue."

He will have no mistake about it. The bid is \$225 for Lot 53 A, the little bronze girl who has been laughing for nearly three centuries in defiance of all rational records of risibility, and who was very nearly sold for ten dollars to the first bidder. The dealer propped against the cabinet will make no further sign, his eyebrows are motionless; the two other bidders steadily refrain from batting a lash or twitching a catalogue.

Around the big chamber the auctioneer's gaze travels steadily, searching optimistically, nay, confidently.

"Two hundred twenty-five, two hundred twenty-five."

There is the merest trace of finality in his tone, contradicting the confidence of his gaze; after all, he is human, and two twenty-five is really the end.

"Two twenty-five, two twenty-five, fair warning and last call, two twenty-five—SOLD."

Down comes his pencil—not a hammer—and the bronze virgin is the property of the man from the East. Let us hope he will be good to her.

* * *

A dagger was sold in New York the other day, an antique damascened dagger of bloody history; made in amorous Venice before Shakespeare was born, to the order of some high, impetuous spirit.

The man who bought it was of Tennessee. He wanted something to show the folks at home, and this dagger he bid for and bought at one of the notable auction rooms; got it very reasonably, too.

Newspaper reports give one the impression that the only people who buy antiques and objects of art are the millionaires, and the dealers.

The impression is misleading. Millionaires and dealers have neither the cash nor the accommodation to purchase and house a quarter of the relics sold in New York every year; dozens of important collections come under the hammer annually.

Who buys these old, beautiful things?

George does, Dick does, Harry does, the plain men of business from Tennessee, from Yonkers, from Wyoming, from Flatbush. For years they have been meaning to pick up a real antique or two, and if you attend the big sales you can always find a few of them crystallizing their intention into action.

Nor does the average man buy less wisely than the millionaire. The latter is no more a connoisseur by divine letters patent than the former is a Philistine by reason of his lesser fortune. The millionaire simply buys what strikes him, like everyone else, and he is imposed upon much less often than you would think. His purchases may be more impressive than the man from Tennessee's, but they are not more genuine.

* * *

Taking it by and large there is no need or cause for sharp practice in the antique market, the supply being so considerable. The yield of five or six slow centuries in Europe is steadily coming under the hammer. Inevitably the sardonic truth comes upon one that it is an ill war that blows no one any good.

Not much noise is made about the average man's purchases of antiques, yet the total sum he spends in a year is immense. Figures are not available, but here is a fact that conveys some idea of the popular interest. Recently eight hundred people passed through one auction gallery in six hours; the large majority of these were not professionally interested in antiques, but at the sales of this collection they spent between them scores of thousands of dollars, individual purchases frequently coming well under the fifty dollar mark.

What is the inwardness of this strange fascination of ancient things for human beings? It is not alone the appeal of beauty; many antiques are ugly to our eyes, or at least grotesque. It is rather that they are sharp potion to the imaginations of men, that they afford sweet relief from the perpetual hard logic of business, and give deeper thrills than those of the modern novel.

The glamour of medieval times is in that rich plunder of the past upon the walls and counters of the metropolitan auction galleries. Here one may catch tales of days and lives as strange as dreams, tales more

(Continued on page 76)

Hardy Perennials

Why not start this spring and make a collection of the more desirable groups of these old-fashioned garden favorites—a selection that will assure you of flowers throughout the season:

For early summer flowering—June Pink, Foxgloves, Campanulas, the gorgeous Poppies, Peonies, German Iris, and some of the choice Long-spurred Columbines.

For mid-summer—Delphiniums in choice hybrids and named kinds, the stately Anemones, Shasta Daisies, Japanese Iris, Pyrethrum, the new Astilbe Arendsi type in fine varieties, Veronicas, and Phloxes.

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For late fall—Hardy Chrysanthemums predominate in the garden. We have a splendid collection of varieties, tested for hardiness here in New England. Then there are some late-flowering Asters, Japanese Anemones, and the Phloxes making their second display.

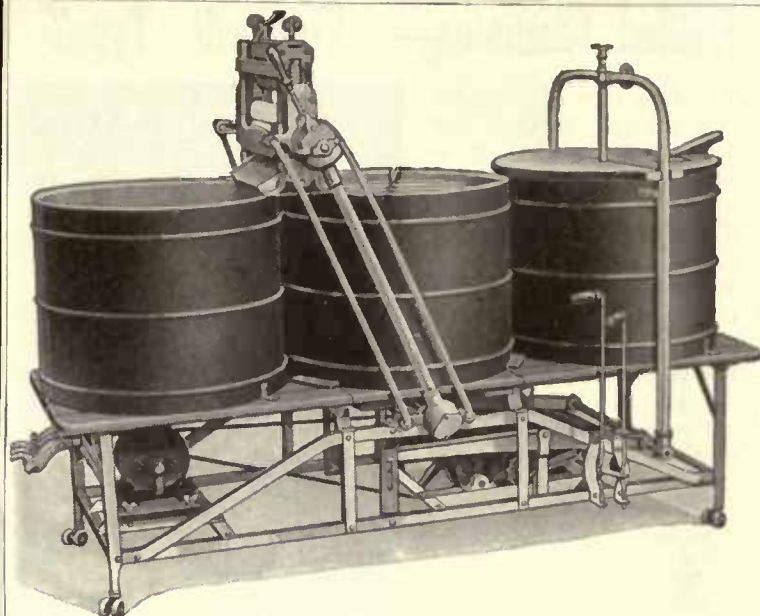
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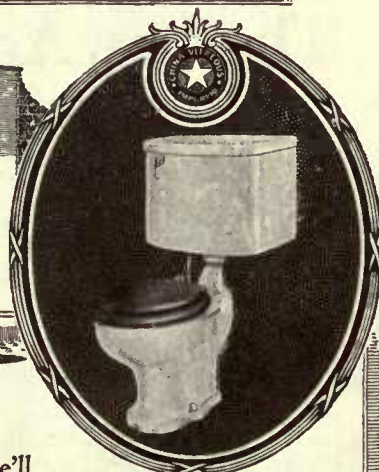


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THE TRENTON POTTERIES CO.
SI-WEL-CLO
SILENT CLOSET



The Plunder of the Past

(Continued from page 74)

romantic, perhaps, than the reality, but who cares for that? It is the touch of faery we are after.

We had rather see history than read it, see it in the very stuff the olden-time folks made and used. To lay hands on a solid, enduring piece of the 15th Century, that is the history lesson unforgettable.

A 14th Century candlestand, a 16th Century Venetian tooled cabinet, a bacchanalian canvas that was wet when New York was straggling along the waterfront, a Florentine bas-relief, a haughty halberd that gleamed with the others at the head of a slow-swaying priestly procession twenty generations ago, a tapestried marriage scene made in Flanders four centuries before the war-lords turned that place into today's spattered cockpit; these are relics to conjure the mist of years away for the least imaginative, and

to present him with a picture of the past of his own kind. These are the relics we are buying and carrying away with care.

That dagger now, think of it in the Tennessean's home. Do you hear his wife's remonstrances that the children will get it and hurt themselves? Do you see little son of six years tugging terrible hard at her skirt as she exclaims at its beauty, at its oddness, at its deadliness? Do you see Dad bend down to the eager boy, holding him off with one hand and showing him the gleaming weapon with the other?

And now back, back across the years and the miles to the forge in Venice whence the dagger came. Was there not a boy there, too, a youngster with a bright inquisitive eye who peeped in at the door and enjoyed the flying of the sparks from the hot and hammered blade?

Planting a Pink Garden

(Continued from page 21)

peonies and columbines. Queen of May, the iris nearest to a true pink, predominated, but attended by the violet pink and white of Madame Paquette and Sappho. A soft radiance of lavender and violet was contributed by Khedive and Gypsy Queen, a pale straw color by *flavescens* and a golden yellow by *aurea*, contrasting cleverly with the clear blue of *Iris pallida dalmatica*, the latter placed near the large silky pink petals of the oriental poppies, flanked by the dull grey and lavender of *Veronica incana*.

Hordes of pink and cream columbines fluttered everywhere, their lacy foliage contrasting with the grassy blades of the iris. The peonies as well as the iris were chosen from observation at the horticultural show. All those listed are of the earlier varieties and not one of them reveals the slightest tinge of blue. Of the single ones Leucadia, Areos, and Rosy Dawn are of a wonderful satiny flesh tint. The Bride is an immense single one of glistening whiteness with conspicuous golden stamens. The others are all of the double or rose type, blending perfectly in tones of shell pink and delicate cream.

Contributory to the iris and peonies was an especially delicate border of maidenhair fern, lavender-blue *Phlox divaricata*, foam flower and *Asalea vaseyi*, a witching pink. Above the fern, later, swayed coral bells.

A single touch of gold was offered by the little shrub *Potentilla fruticosa*, completely covered with flowers of a clear primrose, and resembling a wee single rose.

Against the hedge at this time—June fifteenth—were masses of taller flowers: foxgloves, pink lupines, Canterbury bells of a soft pink, hollyhocks of pinky yellow, and the turquoise blue of *Delphinium belladonna*.

I was horrified to discover that Sweet William and foxglove, so generally quoted as an excellent combination in their mixed varieties, disclosed an appalling range of conflicting harshness, from white and salmon to cerise, magenta, purple and dull red. However, prompt and vigorous upheaval restored harmony, as in this combination only white or very pale pink was allowed.

THROUGH THE SUMMER

From the middle of June to the middle of September the garden showed only an occasional note of color for chance visitors. Of course there were phlox, *speciosum* lilies, hollyhocks, and coral bells. Had the summer months been under consider-

ation I would have chosen the pink loose-strife (*Lythrum roseum*), rose mallows and more phlox, keeping to the soft, warm pinks and omitting cold blue pink or flame color. Of these some excellent types are Elizabeth Campbell, light salmon with a warm pink center; Selma, light rose with a small cherry-red eye; Mrs. Wm. N. Craig, pale pink with a red eye; Mme. Paul Dutrie, an indescribable faint flush of pearly lavender-pink; and Daybreak, of soft pink.

An unusual flower for this season is *Rudbeckia purpurea*, a tall daisy of dull old rose color with a rich brown center, appearing in August; and for a soft mass of palest pink add *Gypsophila acutifolia*.

SEPTEMBER BLOOM

In early September the garden was very satisfactory in its mass effect, though there was not the wealth of interesting detail to be seen in the spring. The borders were filled wherever space permitted with silvery pink snapdragons; a few pink hollyhocks survived from summer, and the air was still heavy with the fragrance of the *speciosum* lilies which began to bloom in August. The best early pink aster was Elsie Perry—a sturdy, hardy variety 3' high. In combination with this were flat-topped masses of dull pink *Sedum spectabile*, clouds of lavender *Statice latifolia*, dwarf bleeding heart, and phlox—Peach Blow, palest pink, and Pantheon, silvery rose.

With the exception of the sedum and statice, whose period of bloom proved short, all lingered toward the end of the month when the Japanese anemones began to bloom. These, in masses of rose, silvery pink, and white, both single and double, appeared to fill the garden, and lingered on into October to greet the hardy chrysanthemums. The later hardy asters were Thomas Ware, Perry's Pink, and Thirza. Of these the latter proved weak and ineffective, as did *Boltonia latifolia*. This year, to enhance the medium late effect, I have added more asters of the sturdy type: *Novae Angliae rosea*; Lil Fardell for more pink; Climax, a very large flowered pale blue which lasts fairly late; and for a touch of late yellow the very latest of the helianthus—the tall Maximilian—in the two farthest corners next the hedge. In place of the galium which did not prove effective enough to warrant giving it space, I have put in a carefully balanced position in the four center beds, a dwarf aster—the variety *nana compacta multiflora rosea*.






Room in Old Carter House at Shirley, Virginia

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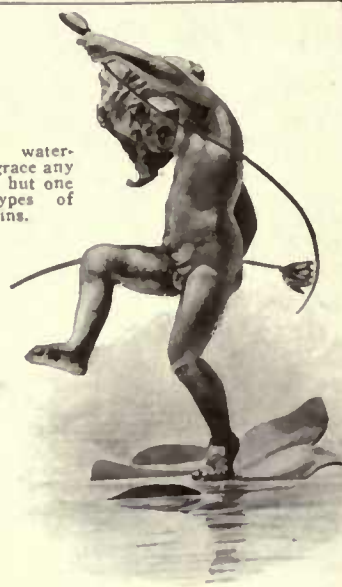
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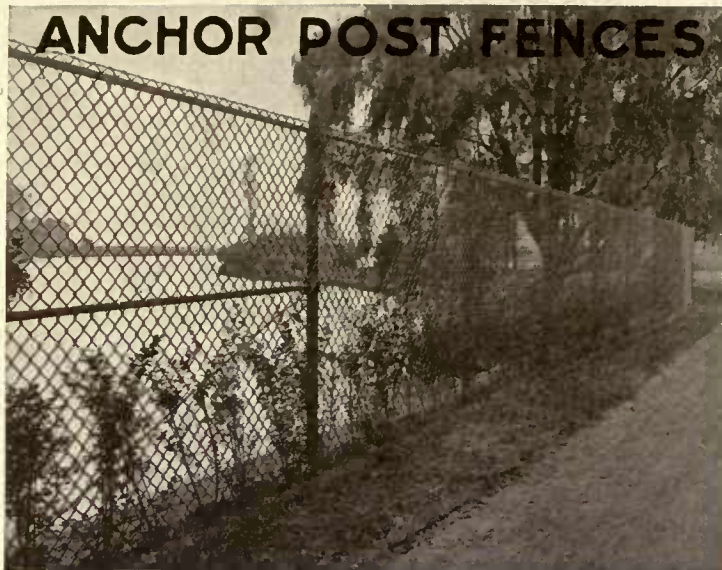
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ANCHOR POST IRON WORKS

11 Cortlandt St. (13th floor)

NEW YORK, N. Y.

Intensive Methods and the Vegetable Crop

(Continued from page 50)

absolutely essential. Between October first and the last half of March it will yield beets in 40-50 days from date of sowing seeds, carrots in 45-60 days, lettuce in 35-55 days, radishes in 20-40 days.

Of course, much depends on the choice of varieties. Points that should govern the selection of sorts for under-glass gardens are their time of maturity, habit of growth, productiveness and pedigree. The last is by no means the least important, for, no matter how well a sort measures up to all requirements, if you get a poor strain of it, your plans are apt to go astray.

This brings us to the point of methods in under-glass gardening. When you consider that it requires a lot of time, money and care to get results, it is only logical that you should want those results to be worth while. Your efforts must produce crops above the average or the game won't be worth the candle. For methods by which this most elaborate form of gardening may be made profitable, we are indebted to the French. For over a hundred years they have practiced such intensive methods that an acre under glass would yield more net profit per year than many quarter section farms in this country.

INTENSIVE PLANTING

As long ago as 1810, French gardeners coming to this country taught their new American countrymen to "sow short-topped radish seed, mixed with carrot seed, or spinach seed, maybe mixed with the radish seed. The spinach or carrot will be fit for use sometime after the radishes are drawn out." Here we have the sum and substance of intensive methods for under-glass gardening. They consist simply of selecting crops not related to each other and of different seasons of maturing, sowing them in one and the same row, and harvesting your crops in their order of getting ready.

We have learned much since. We now know that it is perfectly safe to sow three different kinds of seeds at one and the same time and harvest three crops in succession without any special effort. For instance, radish, lettuce and carrots make good companion crops. Select a radish that is ready in 25 days, a lettuce that is ready in 40 days, and a carrot that may grow for 50 days, and you have a perfect program. Just one hint—sow your seeds thinly and buy

the best strains that are available.

Another good combination is radish, spinach, carrots and beets. Select an extra early radish, any spinach (Victoria is a good one), a 50-day carrot and a 60-day beet. After the radishes are pulled, see that the balance of the plants stand at least 4" apart. Never sow seeds broadcast in a hotbed. With rows 4" to 5" apart you may expect maximum returns from every square inch.

SMALL FRAMES AND FORCERS

And now a few words about the usefulness of the smaller accessories such as miniature frames and forcers. I do not believe the majority of home gardeners appreciate the value of these devices as much as their merits deserve. Their movability is one of the strongest points in their favor, their low price another. With their help, seemingly risky transplanting early in the season becomes a perfectly safe operation as I have proven to my perfect satisfaction time and again.

For instance, we are very fond of cucumbers and melons. Ordinarily, seeds of these cannot be sown outdoors before June first. We now "beat" that date by two weeks and have cucumbers by the 15th of July instead of August 15th, and muskmelons by August first instead of the middle of that month.

Here is how we do it:

About April 1st we sow Emerald Gem muskmelon seeds in paper pots indoors, five seeds to a pot. These pots are sunk in the hotbed. Within four weeks we generally have a fairly good "stand" of three or four plants per pot, which are then lifted (pot and all, so as not to disturb the root system) and set outdoors in well manured hills and covered with a junior frame. They never receive a setback and, in about 115 days after seeds are sown, we generally enjoy our first melon. Cucumbers are handled in very much the same way except that we do not sow the seeds until mid-April.

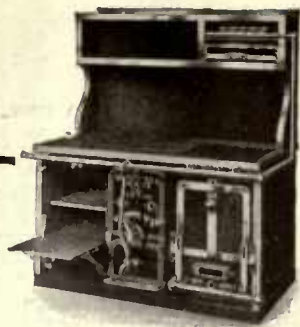
The principal value of the little glass houses lies in their inexpensiveness and assistance in keeping early and late frosts in the spring and fall off plants that are right at the height of their bearing season. They have often helped us carry a fine row of lettuces right up to Thanksgiving, and kept late frosts away from our bean rows that were thriving lustily in the garden by May 20th, after an early start.

For the Guidance of Correspondents

In order to facilitate the answering of the great number of letters that come in to the Information Service, we must ask readers to cooperate with us by observing the following rules:

- (1) All inquiries must be accompanied by a self-addressed, stamped envelope or return postage.
- (2) State your problem concisely. If asking for decoration suggestions for a room or number of rooms, state the exposure and the existing features of the room. The Information Service cannot suggest alterations or improvements to plans or give schemes of decoration unless a full description accompanies the inquiry. If possible, send a sketch of the plans both in decorative and architectural questions.
- (3) We do not supply plans for houses or for gardens. Plans are shown with many of the gardens and houses in the editorial pages of which the reader may avail himself with the consent of the architect.
- (4) We do not issue a catalog or circular. Letters that definitely ask for the circular or catalog of a manufactured article are referred to that manufacturer who sends the catalog direct.
- (5) We cannot discriminate between two equally reliable manufacturers of the same product.
- (6) Remember that the answers to correspondents are compiled by a staff of experts whose experience especially fits them for this service. Replies are made as promptly as the necessary investigation permits.

By looking on page ?? of this issue, you will find a number of suggestions for your problems.



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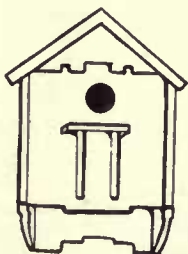
Will give you an ample and unfailing supply of velvet water in your home—at a cost so small that you will wonder why you deprived yourself of its luxury so long. Whether your house is a bungalow or a mansion, there is a Permutit plant to fill your needs, at a price that you will willingly pay.

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GARDEN AND FLORAL

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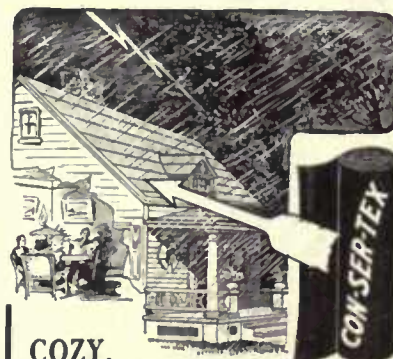
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are connected with the Hotel. Treatments are particularly adapted to HEART DISEASE, CIRCULATORY, KIDNEY, NUTRITIONAL and NERVOUS DISORDERS, RHEUMATISM, GOUT and OBESITY.

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within, although the Storm rages without.

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People have told us, "I put in your filter as a precaution but am amazed to see the dirt and other matters it takes from our water supply which we considered practically perfect."

This filter is easily installed in any house built or building. Causes no disturbance in the water system, no appreciable loss in flow or pressure. Operates splendidly with any system of water supply.

It is durably built, free from complications, simple to care for, can be depended upon for excellent service day in and day out. It is now giving pleasure and comfort to hundreds of city and country homes.

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Stores ask 25c or more a dozen. Many growers demand double last year's prices. Nevertheless I shall again, for the fourth successive season, continue my sensational and popular low-price offer while stock lasts. Here is my unbeatable offer:

20 Bulbs, 25c 100 for \$1.00 1,000 for \$8.00

W. R. Barington, Summit Hill, Pa., says: "The gladioli were most beautiful and displayed a riot of most charming colors."

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Shows these special offers in colors—tells how to get finest fruit and vegetables at lowest cost—WRITE TODAY

Arthur J. Collins & Son, Box 61, Moorestown, N.J.



Brass About the House

(Continued from page 58)

average country house today, or in any setting where simplicity is the keynote. They are especially desirable in their wide range of prices from \$6.00 to \$35.00 a pair. The graceful proportions of the Adam andirons, illustrated, lend themselves more consistently to a room of the same treatment or of French period decoration, being an adaptation of the Louis XVI detail and outline.

With the andirons, the perforated brass fender makes the fireplace possibly more complete, but as the depth of the fireplace opening and breadth of the hearth have made the fender less a necessity for the wood fire than it is when coal is burned in a grate, one rarely sees the fender in use, although many beautiful examples originated by the great furniture designers such as Chippendale, Sheraton, Heppelwhite and the Adams exist and are reproduced in modern brass.

The shovel, tongs, poker and stand can be found in prices ranging from \$11.50 to \$25.00, while the trivet or old-fashioned kettle-rest, suitable for use at the tea hour, can be bought from \$10.00 to \$25.00. The brass toaster fork is also an attractive and useful accessory for the fireplace. Reproductions of old English designs in these range from \$2.50 to \$5.00 each. The fork can be hung from brass hooks, such as are reproduced from the old English and Italian designs. These can be found in great variety and range from 50c to \$1.50 each.

LIGHTERS AND WARMING PANS

The Cape Cod lighter should not be overlooked, as well in the equipment of the fireplace as an undeniable convenience, eliminating the use of paper. These are made in plain brass with a tray and igniter for \$4.50 complete, and advance in price to \$10.00 for the more elaborate types. The brass covered wood box is also desirable, where the space will admit of its use.

Still another feature of the early American home, which we only associate with the present-day fireplace for sentimental reasons or decorative purposes, is the brass warming-pan—sometimes made of copper as well—elaborately pierced and mounted with a carved mahogany handle.

In the house where the bedrooms were often without heat of any kind or in the more luxurious home, the room boasted a fireplace; this was so inadequate in the stress of extreme cold that the warming-pan, used to heat the linen bed covering, was regarded as an indispensable accessory. Being without practical use today, however, the covers of warming-pans, because of their more or less elaborate perforated decoration, can be removed and converted into sconces by adding arms for the candles. This is an attractive way to utilize a cherished heirloom, that would, perhaps, otherwise be relegated to the garret or storeroom.

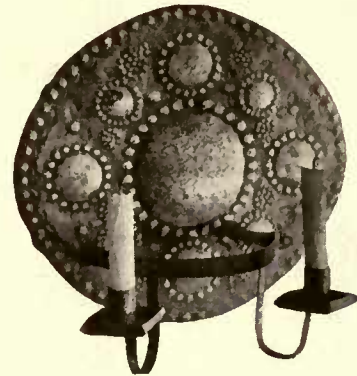
Of the other heating receptacles of former times, such as braziers and foot-warmers, made in both copper

and brass, few are seen now other than in ornamental use as flower holders or perhaps converted into incense burners.

The stove, or rather the grate, invented by Benjamin Franklin in the early part of the 18th Century and known as the "Franklin Stove-grate," much trimmed with brass, is still used in the old houses throughout Pennsylvania and New England, and is much sought after by the modern country house builder of taste.

THE FINISH OF ENGLISH BRASS

In English brass, we find a quality of finish simulating age that not only adds to its interest but necessarily to its expense, as greater care is given to its production than to the Russian brass. It likewise lacks the newness of the American factory-made brass and does not have the brilliant finish of the latter. This is especially true in the candlesticks. Brass constituting the popular substitute for silver, for



Decorative in a hall is a hand-wrought English brass sconce. Similar sconces cost \$10 a pair

these purposes, a vast number of designs and types of candlesticks have come down to us from former days in the originals and in countless reproductions. These latter may be acquired at nominal cost and even the originals rarely have a prohibitive value under ordinary circumstances.

The Jacobean candlestick, illustrated, is a fine example of the larger type that can be easily adapted to the use of electricity and with a shade added can be made into a lamp. The candlestick with a twisted stem is still another old English design. The tall sliding stem candlestick is quite a different type again, in which the candle can be raised as it burns by a small knob and slide in a groove along the side of the candlestick.

RUSSIAN BRASSES

In Russian brass, many of the candlesticks, such as are to be found in the various brass shops throughout New York, represent the early Jewish designs of religious significance. The Jews, famous for their skill in brass-work, have carried with them their religious traditions wherever they have settled, and in coming to America the Russian Jew has introduced his ecclesiastical brass, as well as that for homelier use, to Americans, until, within the last fifteen years, we have become as familiar with it as we have with that of the better established English or American make.

The Russian candelabra, comprising five, seven or nine stems, that is intended in its original use to be lighted on certain religious festivals, can be found at very reasonable cost, depending upon the height of the candlestick (\$3.50 to \$15.00 each). It is perhaps most attractive for decorative purposes when used on a table of polished dark wood, such as a dining table, where the light is to be concentrated and the greater part of the room left in shadow.

Of the smaller candlesticks of English make, such as are shown here, there are a great variety averaging from \$5.00 to \$14.00 a pair. In the

(Continued on page 82)



"A Spark in this Spells Ruin"

A fire within the walls of your house is almost unquenchable, and if the inflammable material is there it's easy to start—worn insulation on an electric wire—a hungry mouse and an appetizing looking match head—a leak in a flue.

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TRADE MARK

Expanded Metal Lath

gives you as clean a wall *inside* as out. The metal mesh completely embeds itself in the plaster and not only prevents the accumulation of inflammable refuse, but forms a wall in combination with the plaster that is an impenetrable barrier to fire. This is only one of the reasons why "Kno-Burn" is the choice of people who build for permanence and appreciate that "no upkeep" is more important than "first cost."

Send for Booklet 372. It will give you full information. It's free.

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Cincinnati Golf Club House

Architects, Elzner & Anderson

A Stucco Building That Lasts

Look at the illustration below of Bishopric Board. Note how the Stucco is dovetailed into the lath. The Stucco and Bishopric Board are practically welded together into one solid piece. The Stucco can't let go—it's clinched to the lath. The lath are creosoted, imbedded in Asphalt Mastic on a background of heavy fibre-board. Nails through each and every lath hold the Stucco Board firmly to the frame-work.

Bishopric Board can't sag and crack the Stucco. The fibre-board, Asphalt Mastic and creosoted lath give absolute protection against heat and cold, wind and weather. They form a construction that is water-proof, vermin-proof and sound-proof.

Bishopric Board is making Stucco finish more popular. It is providing a background that is

dependable—that prevents unsightly cracks and breaks and that gives added life to the entire structure.

That is why Bishopric Board was chosen for the Cincinnati Golf Club House shown above—why architects, contractors, builders and owners all over the country, who take the trouble to investigate its merits, specify and use Bishopric Board.

The Bishopric Manufacturing Co.

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Write for our free book, "Built on the Wisdom of Ages." Illustrating homes, apartments, factory and public buildings finished in stucco on Bishopric Board. It contains letters from architects, builders and users, and extracts from reports of scientific tests. It also gives full instructions for making a stucco mixture that will last. With this book we send free samples of Bishopric Board. Write today, investigate for yourself, be convinced.



Your House Needs Bay State Coating

WHETHER it's old or just built it needs this coating. Here's why: If your house is new, the concrete, brick or stucco walls are just as you want them—bright, clean, attractive. You're proud of their looks.

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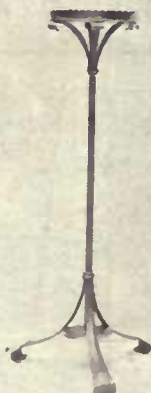
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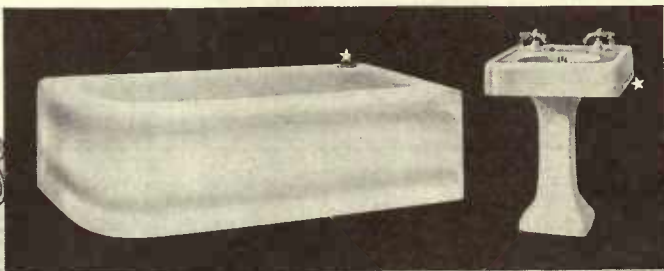
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DEMING

The Complete Systems



Brass About the House

(Continued from page 80)

Russian brass from \$2.50 to \$7.00 a pair and for the smaller ones, suitable for desk use, to hold the sealing wax candle, from 50c to \$1.50 a pair.

The brass seal, engraved with the monogram or crest, and converted from a pipe stopper, is also a quaint little accessory that can be used for a double purpose. It is inexpensive at 75 cents. These little devices that are surmounted with a grotesque figure or with one of the ever popular Dickens' characters, were originally used for stuffing tobacco into the bowl of the pipe and measured a little over 2" long—small enough to fit conveniently into the smoker's pocket.

In the matter of lanterns, notwithstanding that modern invention in the use of gas and electricity has perfected the matter of lighting, the old brass lantern with its horn panes still obtains as an appropriate treatment for lighting the old-fashioned hallway. These can be readily adapted to electricity and, when suspended from a crane or by a brass chain, are distinctly more consistent as a lighting fixture than the conventional electrolier of today.

SMALLER ACCESSORIES

Next in importance to the fireplace and light accessories in brass is the door knocker. These are made in variety to accord with any style of architecture and should always be selected with a view to their consistency of design. A good reproduction costs from \$2.50 to \$6.00. The value of an original knocker, needless to say, is enhanced quite as much by its association and sentimental interest as by its rarity and workmanship. The popularity of the small knocker, for inside door use, has led to the reproduction of a vast number of designs of the old English knockers of peculiar significance, such as the familiar cross-legged "Lincoln Imp," the "Durham Devil," the Rugby arms, the monk's head, etc. These average from \$1.00 to \$2.50 each.

Among the smaller conveniences in brass may be included the table bells, copies of the historical bells that now are found in English museums, such as the figure of Queen Elizabeth in full court dress, with the clapper made in the form of the human fore-legs and feet. These bells cost from \$2.00 to \$15.00 each according to their size and the subject they depict.

What we have grown to enjoy as an indispensable feature of the table where our familiar books lie, are

the supporting book ends, which, when rendered in bronze and thus possibly beyond the resources of the ordinary purse, have become popularized in many attractive designs in brass, as shown in the illustration—suitable in dignity and subject, to the library or less formal use in the bedroom or den. Certain book ends can be applied as door stops, if desired, but as there is a broad scope for selection in these in themselves, this is hardly necessary.

For the use of flowers or in a darkened corner of a room, where the brilliant surface of the metal introduces the effect of sunshine, the brass jug or tankard will be found most effective, preferably in old brasses, crude but having the indefinable charm of having seen many years of usage, can be found if one will but search the shops. Here, too, can be found many useful articles, such as desk sets in brass, tea caddies, boxes for tobacco and general use, tea sets complete on trays that are square, oval or round, after dinner coffee sets and samovars, with all their appointments, jardinières, plates of various sizes, fascinating bowls and trays and a hundred other articles too numerous to mention in these pages.

CARING FOR BRASS

The beauty of all brass depends largely upon its care, and in view of this it may be well to add a word regarding the best methods of cleaning it. Many substances, such as oxalic, muriatic and other acids are generally known, but acids must be rubbed off, the brass dried and then rubbed with a sweet oil and tripoli. The Government method, however, used in the arsenals, is said to be the best. This prescribes a mixture of one part of common nitric acid and one-half of sulphuric acid in a stone jar, having also ready a pail of water and a box of sawdust. The articles to be cleaned are first dipped into the acid, then removed, placed in the water and finally rubbed with sawdust. This immediately changes them to a brilliant color. If the brass has become greasy, it is first dipped in a strong solution of potash and soda in warm water. This cuts the grease so that the acid has full power to act.

A simple cleaning recipe is made of mixing oxalic acid and whiting. Apply with a brush and to polish, brush again, when dry, with a soft plate brush, using dry whiting.

The Truth About Dwarf Fruit Trees

(Continued from page 30)

although the growth is not checked as much as we should like. The apricot should also be grafted on the plum, while the cherry ought to be worked on the Mazzard. Where plums are used they must be on the Myrobalan.

PLANTING AND PRUNING

All fruit trees require a fairly well drained soil. They are not really exacting, but low, damp, poorly drained land should be avoided when selecting a place for them. Proper preparation of the soil is essential; if you can trench the soil in the fruit border, by all means do so; if not, dig deep, liberal sized holes at least 3' deep and 3' across, and use about one-third manure to the quantity of soil required to fill them. Have the manure

thoroughly incorporated with the soil, and if the latter is poor, replace it with some top soil. When planting the trees avoid if possible allowing any manure to come in actual contact with the roots. A good sprinkling of coarse crushed bone through the soil will also add to the life of the compost.

Where cover crops can be used they are recommended to prevent the soil from running down and the trees suffering for lack of fertilizer. Where this is not practicable, winter mulching with manure should be resorted to.

Spring pruning should be practised very little with dwarf fruit trees. It promotes a strong, vigorous growth, whereas just the opposite result is our

(Continued on page 84)

The Luxembourg Museum
And Its Treasures

The Luxembourg
Museum
And Its Treasures

By CHARLES LOUIS BORGMEYER

THIS is one of the great Art Books of the century. It is an interesting story of the Luxembourg, illustrated with over *two hundred beautiful engravings*, and contains two hundred and twenty-four pages of text and illustrations. Printed on the best of plate paper and bound in Morocco Leather, Flexible Covers, with Gilt Edges and Embossing—in fact, the best of everything—it is an Art Work De Luxe. (Size 8½ x 11½.)

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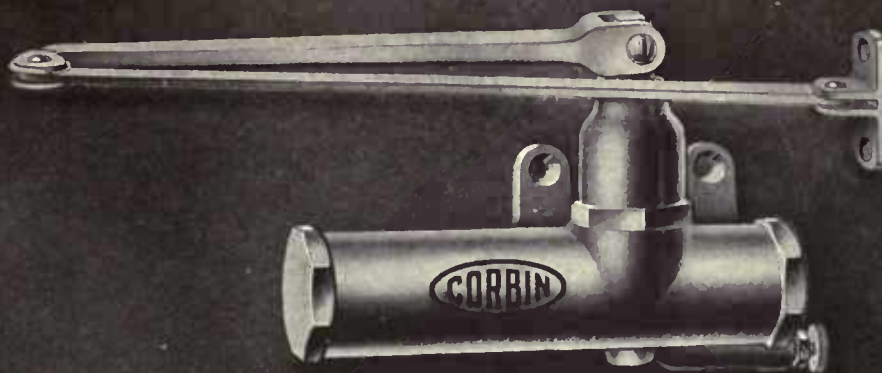
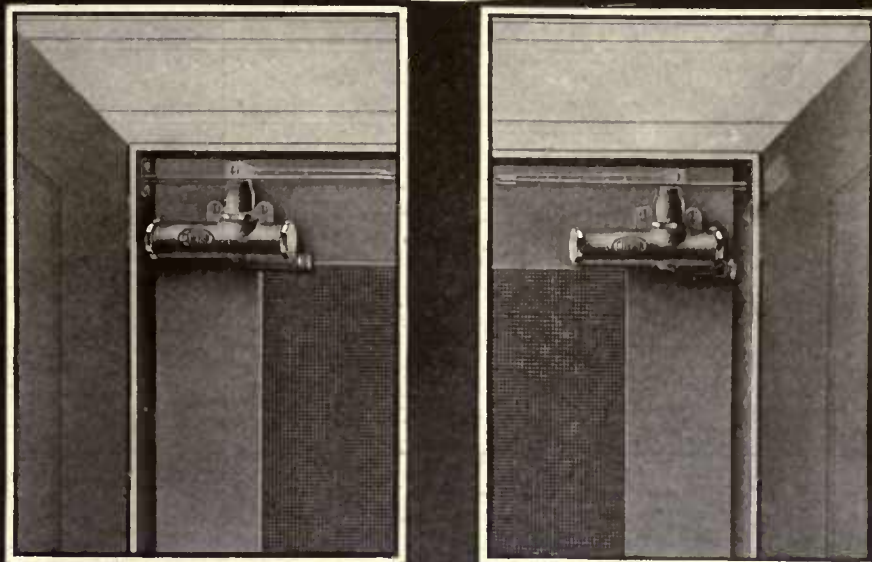
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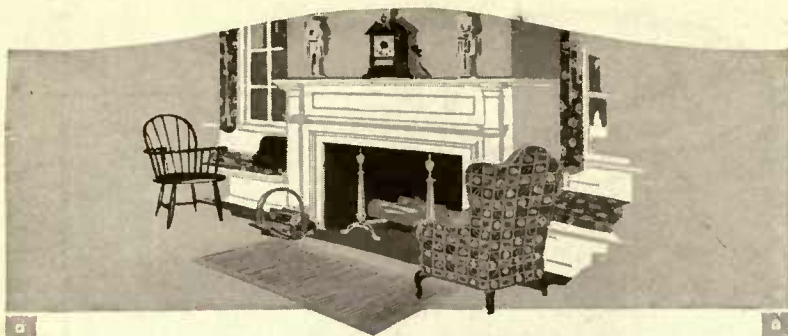
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The Truth About Dwarf Fruit Trees

(Continued from page 82)

aim. We must have a short jointed, stubby growth of a healthy type, and the best means of securing it is by summer pruning. If the tree is allowed to grow unmolested it devotes its energy to building a large framework; by checking this growth at the right time, the sap is utilized in producing fruit buds.

This applies more particularly to trees of the spur bearing type, such as the apple and pear. The peach, plum, etc., fruit on new wood, and their pruning should consist of the removal of weak interior shoots, and not the stopping of leaders. Summer pruning must be practiced at the right time: if too early, it starts the tree off in renewed growth, and if delayed too long the result aimed at is lost. You can't make any fixed date, for seasons differ; the growth is the only guide, but usually around the middle or the latter part of July is the proper period for the work.

Undue growth is stopped by pinching out the tops. If you wish to try it, it is an easy matter to grow your own dwarfs; the time involved is the only drawback, but it is interesting work and there is a lot of satisfaction in having something produced by your own efforts. Buy one-year-old grafted stock—"whips," they are commonly called—cut them almost to the ground and place a stake at each tree. After growth starts, they must be kept trained in the desired shape. In six or seven years you will have full fledged fruiting trees.

Dwarf fruit trees should be trained. For small orchard work the standard type of dwarf is, of course, adaptable, but the trained forms can be used for so many other purposes besides supplying fruit, that they are strongly recommended. A trellis of some kind is necessary, a good one being made of posts 5' above ground, set 12' apart with a strand of wire about every foot. Use spring coil wire which will not sag, or lacking this, a small turnbuckle should be placed in each strand. Tomatoes and other vegetables that require training can be used on the trellis until the trees require all the space that can be provided.

PRACTICAL VARIETIES

A number of these miniature trees are from imported stock. Some of the French varieties, although of exceptional quality, are not what we would term ironclad in the latitude of New York. Farther south they may

be tried and found satisfactory. In apples, Golden Harvest, Yellow Transparent and Duchess of Oldenburg are all good early varieties; Alexander, Gravenstein and Reine des Reinettes are good mediums. Among late apples, Beauty of Kent, Bismark, Baldwin and Calville Blanche are good dependable varieties.

Bartlett, Clapp's Favorite and Souvenir de Congress are satisfactory early pears. Medium ripening varieties of good quality are Louise Bonne de Jersey, Belle de Flanders, Nouveau Poiteau and Conseiller de la Cour, while Beurre d'Anjou, Beurre Diel, Le Lecteur and Directeur Alphonse will be found very satisfactory for late varieties.

Among peaches, Hale's Early, Early Rivers, De Hogg, Alexander, Dymond, Sterling Castle, Amsden and Barrington are all good quality varieties. Nectarines, while requiring considerable protection in this latitude, are worth the effort. Stanwick, Victoria, Lord Napier and Elruge are good standard varieties.

Cherries make a typical trained tree. Bigarreau, Napoleon, Black Tartarian, May Duke, Gov. Wood and Bigarreau White are all good sorts.

Apricots can be grown in the latitude of New York if properly protected during winter; strawing in the branches is all that is needed. Breda, Moorpack and Royal are the best fitted varieties. In plums, Victoria, Early Favorite, Jefferson, Kirkes and Reine Claude de Bavay will prove satisfactory.

Dwarf trees are no more subject to disease or the attacks of insects than any other class of fruit tree. Spraying with poison when in flower to kill the codling moth is recommended, as is also frequent spraying with Bordeaux Mixture during the summer to keep down fungous diseases. Borers can be controlled by preparations which are sold for this purpose. If they get started, kill them by thrusting a steel wire in the holes they make.

It is perfectly safe to plant apples and pears in the fall; in fact, this is to be recommended. The stone fruits, generally speaking, are best planted in the spring, but with protection they may be set in the fall. These trees should be ordered early, as in most cases they are imported and the process of getting stock is a long and tedious one. Don't be caught napping; order now.

Rich Color in the New China and Glass

(Continued from page 49)

again shown in a new design in the salad bowl and plates of domestic porcelain illustrated at the left of page 49. A salad set is always interesting to the up-to-date hostess, and the salad set shown is one of extreme smartness. The bowl and six individual plates are octagonal, and a large flower design is of red, yellow, blue and green on a white ground. The top of the bowl and the edge of the plates has a narrow border of the green. \$6.50 complete.

A more conservative design, and one which is quite inexpensive, is shown at the lower right of page 48. The border of the plate is spotted at regular intervals with large decorative ovals in black and dark green. On either side of these spots are small red conventional designs which continue in a line around the plate. The narrow border at the top combines

the red, green and black. The vegetable dish is decorated similar to the plate and comes in a very attractive shape. This is an open stock pattern, and the shapes of the small pitchers, tea pot and other small articles are very attractive in design. The dinner set can be had for \$57.20. The plates are \$6.75 a dozen.

A beautiful color is always welcome in any home, especially when shown in the gracefully shaped and inexpensive flower bowl, such as shown at the lower center of page 48. This little Japanese bowl is of a bright blue green shade and also comes in a topaz yellow. It stands on a small teakwood rest. A green china dolphin is made to hold the flowers in this attractive bowl. This little dolphin hooks on to the edge of the bowl by its curved tail. The bowl and holder may be had complete for \$1.25.

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Plant Foods and Feeding

(Continued from page 54)

to digestion take place, the inorganic plant food which has been absorbed from the soil being changed into organic forms.

This elaborated plant food is in its turn redistributed through the plant to every part that is developing or making growth, and thus cells that are forming new tissue are fed. But an even more remarkable fact remains. The plant foods or nutritive elements, once taken up, are transfused through the plant both from the roots to the leaves and from the leaves back through the plant, independently of the flow of sap! The movement of the sap—which is, of course, mostly water—is determined by the temperature, the amount of moisture in the soil, and many other controlling factors. At times it ceases altogether, but the distribution of the nutritive elements in the plant continues through a slow process of diffusion in all directions.

The plant foods which we have spoken of as being absorbed with the soil moisture by the roots, are a dozen or so of different chemical elements. Most of these are present in every soil suitable for garden purposes in sufficient quantities to supply all the plant's needs. There are three, however, likely to run short: nitrogen, phosphoric acid, and potash—and the worst thing about it is that if any one of them is short, a superabundance of the others will not in the slightest degree make up for it. Every plant that grows is so independent that it has to have what it wants when and how it wants it, or it will balk then and there! For that reason we call any of these food materials which may be deficient the "limiting factor;" for until that deficiency is made up, the plant will not continue to make the greatest growth of which it is capable. So it behooves the gardener who would grow the biggest flowers and the best vegetables to see that the supply of none of these foods in the garden cupboard runs low.

That, you may say, should be a simple matter; but—

While the number of plant foods, or rather of food elements, is few, the forms or combinations in which they may be found are innumerable. It is because they do not realize this fact that many gardeners get off the track in trying to keep their plants well fed and thriving.

SUPPLYING AVAILABLE FOODS

We have seen that the plant's roots can take up only such food materials as are in solution—that is, as the soil moisture is capable of dissolving. Nitrogen, phosphoric acid, and potash also exist in many forms which are not affected by contact with the soil, and therefore cannot be used in that state by the plants. Such materials are called unavailable, because the plants cannot use them until they undergo a chemical change which makes them soluble. It is the gardener's business, therefore, in adding plant-foods to his garden, to make sure that they are

in forms that his plants can make use of. It is his further business to use every method he can of changing the unavailable plant foods already in the soil into available forms. This is just as good as, and usually a good deal cheaper than, adding them from the outside.

You have probably heard or read in connection with the use of fertilizers that some of them are particularly useful because they are "quick acting." This means simply that the nitrogen, phosphoric acid, potash or lime which they may contain are in forms which will at once dissolve in the soil, or very quickly become so. There is not space here to discuss the various materials which are suitable for making the soil richer, but they have frequently been mentioned in this magazine. The practical benefit you can get from knowing these facts is that when buying any fertilizer the percentages put down as "available," in the analysis given, are the ones which really count in determining its value so far as your garden is concerned. The plant foods already latent in your garden soil, Nature, herself, continues gradually to make available, but one of the most important tasks of the successful gardener is to speed up her leisurely methods of going about it.

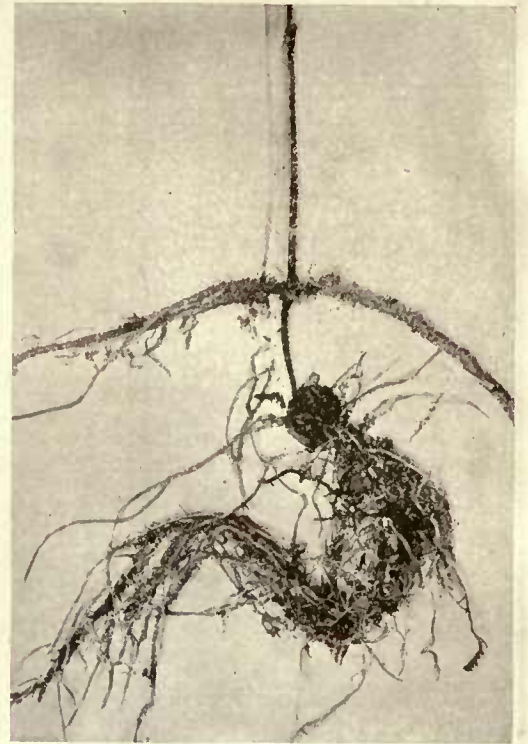
There are three chief factors which help in this important work: First, the more finely the soil particles are pulverized, the more quickly these desired physical and chemical changes will take place.

Second, the conditions of moisture and heat favorable to chemical action should be maintained as far as possible.

Third, the presence of bacteria in the soil which helps these changes should be increased in every way that is possible.

All these things are expressed in terms of actual work in your garden: when you break up and till the soil; when you cultivate it so as to conserve moisture; when you introduce bacteria through the liberal use of

(Continued on page 88)



The root system is wonderfully involved and yet admirably efficient. This shows the below-ground part of a corn seedling

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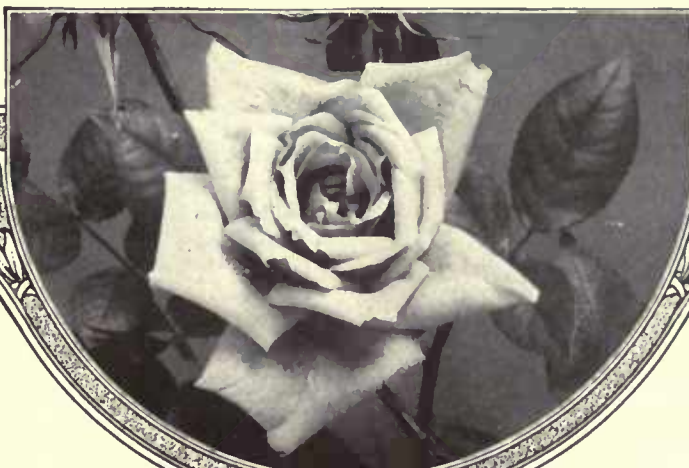
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Plant Foods and Feeding

(Continued from page 86)

manure and other bacteria-containing materials; when you keep the soil well opened up so that warm air can penetrate it; and when you maintain the supply of humus, which is essential to the growth and spreading of bacteria.

There is one more idiosyncrasy of plants which the gardener should know about. They have, like Jack Spratt and his wife, their own ideas as to what is preferable in the way of food. The chemist can analyze a plant and tell what it has taken in from the soil, but he cannot tell in what forms the growing plant will prefer to have its food supplied. For this reason it is always advisable to supply the plant food in the garden from a number of different sources. This is especially true of the vegetable garden, where all kinds of crops are grown in close proximity. This habit of having a course dinner rather than a meal of two or three dishes has the further advantage of supplying the different plant foods continuously throughout the season, as the same elements in different materials become available at different times.

THE ROOT SYSTEM

In order to fix definitely in mind this rather complex business of how plants live, let us attempt to picture, knowing the facts we have been discussing, just what happens when the roots of a plant penetrate a well prepared soil. One of the photographs shows part of the root system of a young corn seedling which I started in sand and a little compost, and carefully took up, removing from it all the soil which could be readily shaken off.

As the roots push out through the soil, on most plants they branch freely in all directions. It is a commonly accepted idea that they seek out the rich spots in the soil. In the photograph you will notice that some of the roots are much longer and less branched than others, while some are made up of thick clusters of rootlets still grasping tenaciously the compost on which they fed. What really happens, however, is this: when

a root strikes a "pocket" rich in food elements, there is an extra development of the lateral or branch roots. The moisture in the soil containing the various plant foods in solution, and clinging in a thin film about each microscopic particle of soil, is absorbed through the porous sides of the root hairs. The amount taken in at any one source is, of course, inconceivably minute, but as there are literally millions of them in a few cubic inches of soil, their united efforts attain very perceptible results. The tips of the roots are not provided with these feeders at all, and they die off from the older parts much as the leaves and twigs do from the bases of the main branches of a tree.

THE SAP FLOW

The soil moisture, carrying with it the dissolved plant foods, flows along the roots and up through the trunk or main stem if evaporation is taking place, which usually occurs during the growing season. By far the greater part of this moisture is given off into the air again through the leaves. Even if temporarily there is no movement of the "sap," however, the plant foods, as already described, find their way to the leaves, where they are mixed with oxygen and hydrogen and so altered that they are ready for assimilation by the perpetually newly forming cells of the growing parts of the plant, to which they are redistributed.

And so, silently, invisibly, but in many cases with incredible rapidity, the newly-come-to-life little plant, without eye or hand or foot to help it in its struggle for existence, fastened to one spot and helpless to make any change in its environment, sets swiftly and directly about its purpose in life. That purpose is to elaborate a root system that it may develop stems and leaves; to spread to the sun and wind and rain its leaves, in order that it may gain strength to bud and flower; and finally to complete its cycle of life of a few days, or of hundreds of years, and leave after it seed or bulb or spore to provide a new generation.

Naming the Country Place

(Continued from page 56)

The following may be taken as they are, or split or combined to suit; Berwick, Clovelly, Dovedale, Eglantine, Fairview, Hambledon, Ingleside, Inglenook, Lilac Lane, Otter Creek, Oureden, The Lindens, Vervain, and Woodcote.

We did not look into the possibilities of the more ambitious names like Castle, Manor, Mansion, or Hall; nor did we investigate those in foreign tongues.

These from the old English are pleasing for names of suburban or country homes. Each is composed of two words, and if one is not familiar with the italicized portion of the title, it should be looked up, as all are descriptive of scenic elements; Barberry Brae, Benbarton, Closegarth, Cloverlea, Fenland, Fernbeck, Garthdale, Glenburn, Greenfells, Hazelwold, Homecroft, Lyndon, Midhurst, Sedgemoor, and Southdown. Again, one might use simple Welsh words, such as Durent, which means "a clear, white stream," or devon, a "dark ravine."

A surname may be used, as Taylor's, or with another name as Hale's

Corners and Scott's Valley. Christian names can be used in various ways as Gabriella Gables, or spelled backward; thus Lydia becomes Aidyl. The first two letters of Arthur and of Elsie make Arel; the first three of each, lady's first, Elsart.

One may find many appropriate names in a gazetteer, as Arcadia, Campden, and Camperdown.

My wife and I did not wish to marry words of different nationalities in the naming of our homestead, although we believed in the intermarriage of the Aryan races, for our forebears had been separated by the North Sea. But when it came to words, or to breeds of fowls or animals, we did not think hybrids best.

Considering all, we had more trouble with deciding what name we should use than the average family, including the interested relatives and friends, has in naming the first born. At last we picked Hillcroft, two good old Anglo-Saxon words joined. The meaning, a small field on a hill near a dwelling, portrayed the place perfectly, and it seemed euphonious and unpretentious.

Rare Tulips

are rather common in my gardens at Mayfair. Such things as Amber Crown, Mrs. Kerrell, Pride of Inglescombe, Solferina, Twilight, Jubilee, Madame Raven, Valentin, Bacchus, Garibaldi, Groote, Samson, Indian Chief, Paladin, Prince of Wales, and others for whose names there is no room here, are described in detail in

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Making the New Garden

(Continued from page 42)

- (1) Pulverize the soil as finely as it is possible to get it.
- (2) Add plant foods which are to a large extent available for immediate use.
- (3) Incorporate with the soil all the humus possible.
- (4) Distribute throughout the soil as evenly and as plentifully as possible "friendly" bacteria.
- (5) Keep the soil well supplied with moisture by thorough preparation, by cultivation and irrigation.

That is the answer in a nutshell, but, like any other nut, there is some cracking to be done before the meat can be of much practical use. And so the gardener must interpret these condensed general principles into actual garden activities, and prepare to do it at once for results this year.

The first thing of all in the actual work of preparing the new garden is to make sure of good drainage. I merely mention that as a reminder in passing, because no soil, old or new, in which the surplus water remains after a rain is good for gardening purposes. Unless the subsoil beneath your proposed new garden and its position assure good drainage naturally, you will have to supply it artificially. This may be done in the individual bed, border, etc., by digging the soil out to the depth of 1½ or more, and putting in a layer of small stones, coal ashes, or some other roughage, making this layer about 18" or so deep. Cover it with another layer of inverted sod, dead leaves, or strawy manure, etc., to prevent the new soil from washing down through the tiny crevices in the stone layer. In some cases subsoiling or draining with tile may be necessary. Details of doing this work may be found in the former numbers of HOUSE & GARDEN.

PULVERIZING THE SOIL

The question of getting the new garden finely pulverized is one of hard work; there is no getting away from that, no matter whether you do the work yourself or stand over some one else to be sure it is done right. If drainage has to be put in, all but the best of the soil removed should be thrown to one side separately, and there worked over and pulverized and re-pulverized with a fork or spade before it is put back. In the vegetable garden or large flower garden or shrubbery border where the soil cannot be thrown out, the plowing or spading should be done with the greatest care, as otherwise, in turning over the soil, there will be very many large, hard lumps buried beneath the surface, escaping attention at the time, but doing their share toward making the garden unsatisfactory during the summer. It is a good plan to prepare the various pieces of ground as early in the spring as the ground can be worked and where possible, to work them over again just as carefully right before planting. In this way the very little extra work demanded will give your new garden soil the equivalent of two or three seasons' pulverizing done in the ordinary way. Where the soil is deep enough to allow it, it is best to "trench" the bed or garden instead of merely spading it—that is, dig it two spades deep, roughly breaking up the lower layer in addition to thoroughly pulverizing the top one. The surface of the soil, by repeated workings over it with a wide prong

hook and iron rake, should be made fine and free from roots, stones and trash to a depth of at least 2" or 3".

When it comes to manure and fertilizers, only the oldest and finest manure you can get (preferably from a last year's heap, scrapings from the manure pit, or compost from a hot-bed) should be used. If you make use of a complete ready mixed fertilizer, get only the best grade with an analysis high in nitrogen. You can be more certain of getting quick results, however, by using guano, dried blood, or the highest grade tankage, as the nitrogen in all these becomes available more rapidly than in the fertilizer. There are several kinds as well as several grades of ground bone. For your purpose, use bone "flour" or very fine ground bone, for at least half of the application to be made. The bone contains both phosphoric acid and nitrogen. The analysis for fine ground bone is about 3% of phosphoric acid.

A GARDEN MIXTURE

Potash is less likely than either of the other ingredients to be the limiting factor, so far as food is concerned in your new garden. Nevertheless, it will be well to use for it all the wood ashes you can get. The ordinary sources of potash will be exceedingly scarce this year. If you will make the following mixtures for use in your garden: 25 lbs. of nitrate of soda; 50 lbs. of dried blood; 100 lbs. of acid phosphate and 25 lbs. of muriate of potash, and use this at the rate of 5 lbs. for each 100 square feet of garden space, supplementing it by a good dressing of unleached wood ashes, raked into the surface, the things you plant will not lack available plant food the first year.

Next, there is the important question of humus to consider. Formerly, the only practical source of humus for immediate results was the manure pile or the compost heap. There is nothing better for the new garden than thoroughly rotted, well-fined manure—it being remembered, however, that there are a few things in which too much nitrogen at planting time should be avoided. But manure, and especially horse manure, which is the quickest acting, is becoming increasingly hard to get; and besides manure under many conditions is inconvenient and disagreeable to handle. Fortunately, there is now available a very satisfactory substitute, or rather supplement, in the prepared commercial "humus," which has the water absorbing and bacteria breeding properties of manure, and has the added advantage of being more concentrated and free from straw and more convenient to handle.

For stiff, heavy soils the very bulkiness of manure is an advantage, but on such soils as these dead leaves or straw can be used in addition. In buying "humus," however, care should be taken to select a good, well-prepared grade which has been so treated that you are not paying most of your money and express charges for water, and that it is a good medium for bacteria.

Sod growing on the ground where the new garden is to be made will furnish humus after it decays, but it will be weeks and even months, particularly if the season is dry, before it is of much use. In small gardens and borders, especially where flower seeds are to be planted, it will

(Continued on page 92)

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Making the New Garden

(Continued from page 90)

often pay to "skin off" the surface before breaking up the ground, as a thick sod will make it very difficult, if not impossible, to get the soil in as fine a shape as is desired. This sod can be used in the compost heap, for drainage material, and in many other ways. In the case of trees and shrubs, it should be turned upside down and placed about them after planting, thus making an efficient mulch to retain the moisture.

THE BACTERIA CROP

There are several ways of thoroughly inoculating the soil of your new garden so that there will be plenty of opportunity for bacteriological action, even the first season. A good dressing of well-rotted manure will do to try, so far as the ordinary soil bacteria are concerned. If you have only a little manure, it is best to spread this evenly over the whole surface rather than to put it all on one spot. It may be supplemented by fertilizers and humus. The best grade of humus carries soil bacteria in large numbers if it has been kept in the right condition, and not

allowed to get dust dry where you store it, or even later on while it is being applied.

In addition to this general distribution of bacteria on new ground, it will pay decidedly to use an inoculant to make sure of fixing the bacteria in the soil. This can be done through the use of the different legumes.

The conservation of moisture will be accomplished to a large extent through the thorough pulverization of the soil and the supplying of humus, of which we have already spoken. In addition to this, a dust mulch should be provided as soon as the ground is worked in the spring and maintained throughout the growing season, keeping in mind that it is even more important for the new garden than for the old one. With most new soils, however, where all these precautions have been taken to keep the evaporation checked, the use of irrigation will be needed. Modern overhead irrigation, where a supply of water is already available, is so inexpensive for the home grounds, and the benefits are so great, that there is no reason for attempting to get along without it.

The Noble Dane

(Continued from page 38)

describes the Great Dane as a dog "not so heavy or massive as the mastiff, nor yet approaching too nearly the greyhound type. Remarkable in size and very muscular, strongly though elegantly built; the head and neck should be carried high, and the tail in line with the back or curved slightly upwards, but not curled over the hindquarters. Elegance of outline and grace of form are most essential to a Dane: size is absolutely necessary; but there must also be that alertness of expression and briskness of movement without which the Dane character is lost. He should have a look of dash and daring, of being able to go anywhere and do anything."

SIZE AND WEIGHT

A typical Great Dane then must be a large, powerful dog—30" tall at the shoulder and a hundred and twenty pounds in weight are the minimum standard requirements for a male, while a female must not be less than 2" shorter or twenty pounds lighter. Size, says the Standard, is "absolutely necessary": symmetry and grace are "most essential." It is not a difficult thing to produce an exceptionally tall and heavy dog, but he will probably be a coarse, clumsy brute, nor is it hard to secure grace, if one will overlook light bone and shelly body; but to combine size and strength with symmetry and elegant grace is imposing on breeders a most exacting ideal. This difficult combination, however, has been the salvation of the Great Dane. It gives him a special physical recommendation.

Mentally also, the noble Dane has his own good points. He is never a dog of snappish, yapping temperament. If closely confined or roughly handled he may develop an ugly strain that makes him positively dangerous, but this only happens when he is mistreated. Treated as a faithful retainer and honorable friend, he is kind, obedient, and affectionate. He is not a bully or a brawler delighting to pick on other dogs. He does not fawn on visitors, but he is not, on the other hand, a morose, uncompanionable animal.

It is to the German breeders that we are indebted for this splendid dog. They have taken the heavy, ferocious boar hunting dog of the Middle Ages and by painstaking selection and intelligent handling have made of him the dog we know.

WHERE THE DANE CAME FROM

The Dane's origin is lost in antiquity. Great heavy dogs of a somewhat similar though coarser type are depicted hunting lions and wild asses, on Assyrian bas-reliefs, and the Greeks and Romans both had dogs of this same stamp. Throughout the Middle Ages powerful dogs were used for boar and stag hunting throughout Europe. Written descriptions, paintings, and sculptures all show that there were many different variations in size and shape in different countries, and it is quite impossible to trace with any degree of certainty the ancestry of the breed. In a general way we know the Dane is a descendant of these great hunting dogs, but beyond 1880 the pedigree cannot be written.

About thirty-five years ago dog lovers in the south of Germany, especially in and about the ancient cities of Ulm and Stuttgart, became interested in remnants of the old race of boar hounds. Whether their first stock was native or imported we cannot be sure, but we do know that they began breeding enthusiastically with the object of refining the type of the medieval sporting dogs. They worked what Mr. Frederick Becker has happily called the "ennoblement" of the Dane, and the fame of their "Ulmer Doggen" spread rapidly all over Europe and early reached England. The Great Danes of today go back directly to the dogs of these Württemberg breeders.

It was the naturalist Buffon who mis-named the breed Great Dane. A century before he had described the old boar hounds of northern Europe under the name of "Grand Danois." The breed was not native to Denmark, nor, so far as we know, had that country contributed any noteworthy part in their development, but it happened

(Continued on page 94)



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The Noble Dane

(Continued from page 92)

pened that the best specimens the Frenchman had seen had been imported from that country. There is, moreover, no particular reason for supposing that there was any great infusion of Danish blood in the Ulmer Doggen. Undoubtedly German boar-hound, which was suggested at one time, or even the German Deutsche Doggen, would be more appropriate names for the breed; but Great Dane they have long been and Great Dane they will probably always be to us.

Germany has always been the main source of Great Dane supply, and Americans have enjoyed even greater opportunities than British fanciers for adopting the breed. Not only has the English cropping law hurt the Dane's popularity, but the strict quarantine laws have made importing difficult. Moreover, Americans of German descent have always rallied

around this splendid dog from the Fatherland, so that there are more and finer specimens in the United States today than anywhere outside of Germany, Holland, and Austria.

—"JIM"—HERO—

It is very fitting that probably the most famous dog hero in America, a dog that has received two medals and a silver bowl for life saving, should be a noble Dane. Dr. Galpin's Jim has been, moreover, the guest of honor at the Canadian Club's banquet and had teas given him by a society leader and a well known authoress; but all his honors rest lightly on him. He is still the quiet, brave dog he always was, utterly devoted to his beloved master. Though he is no champion of the bench shows' making, still I always think of Jim as the best expression of the ideal which typifies his noble breed.

Filling the Salad Bowl

(Continued from page 27)

days after sowing the seed. In other words, if you sow on April 10th you are bound to get your first heads of Iceberg on June 15th. And it does not matter if July turns out to be rather hot—Iceberg will stand more heat than any other sort. For that reason, I make repeated sowings of it all through May, which keeps us supplied with salads throughout August. In July, Naumburger is sown again, and from that sowing we gather heads till frost nips the last ones in the autumn.

But to come back to the crisphead Iceberg. A little while ago I mentioned its tasteless character. This brings me to a point which I have never seen discussed in any article on salads: upon the proper treatment of the lettuces grown by the gardener in the sweat of his brow depends the success of the dish from the standpoint of the housewife.

After considerable experimenting I came to the conclusion that all lettuces might be divided into two classes, according to their flavor. And strange to say, I found that those produced very early and very late in the season require one sort of dressing, while the mid-season and out-of-season product requires another. The extra early, loose-leaf sorts, of which Black-seeded Simpson proved my choice, and Iceberg, of crisphead fame, I found decidedly lacking in certain flavors most acceptable to our palates. On the other hand, the very mild butterhead Naumburger had, by its very nature, enough of that quality which was lacking in the others—the buttery, oily substance of which the crisphead sorts of lettuce are entirely devoid.

At any rate, I grouped loose-leaf and crisphead lettuces as one class, and the butterheads as the other, giving cos lettuce, or Romaine, the benefit of the doubt as to just which dressing is most acceptable to different individuals.

OTHER SALAD PLANTS

Before passing on to the subject of salad dressings, let me say a few words about salad plants other than lettuce. To begin with, there are cresses, mustards, corn salad, endive and chicory. Of all these, endive deserves the most attention, since it is as easily grown and as dependable as lettuce. For best flavor, it should

never be served alone. Mixed with butterhead lettuce and served with French dressing, it is delicious. Served alone, it requires the same treatment as the crispheads in order to prove acceptable.

To appreciate cresses, a taste must be cultivated for "pungent" salads. Mustard belongs in the same class and is hardly suitable to be served except in connection with milder salads, in which case it should be used sparingly as a flavoring.

Corn salads are rather tasteless, and chicory requires a long season in which to yield its product. Witlof chicory is the product of roots grown during the summer and forced in hotbeds or cellars to yield delicate sprouts during the winter.

DRESSINGS FOR SALADS OF DIFFERENT FLAVORS

The crisphead lettuces together with the extra early loose-leaf sorts require what I call a "bacon fat dressing." Here is the recipe for a dish designed to please a family of five: Take two well-grown heads or plants, remove the outside leaves and keep on ice to preserve crispness. Cut ¼ lb. fat bacon in small cubes and fry gently until the oil turns a light brown color. Mix two tablespoonfuls of sugar with ½ teaspoonful of salt, and ¼ teaspoonful of pepper with 3 tablespoonfuls of vinegar and 1½ tablespoonfuls of water. Mix all this with the bacon fat, put on the stove again and heat until it reaches the boiling point. Then pour over the lettuce, which should be cut in strips. Should the bits of bacon prove objectionable, strain the dressing. We find the savory crispness of the bacon an added improvement.

The butterhead lettuce Naumburger, on the other hand, requires a quite different treatment to be most appreciated. For all the lettuces of a distinctly fatty or buttery character, I prefer a French dressing composed as follows:

Mix ½ teaspoonful of salt with ¼ teaspoonful of pepper. Add 3 tablespoonfuls of best quality olive oil, and stir the whole thoroughly. Take four tablespoonfuls of vinegar and, if the piquant flavor of garlic proves attractive, rub part of a bulb on the inside of the mixing bowl. Stir all thoroughly and you will find the result makes any butterhead delicious.



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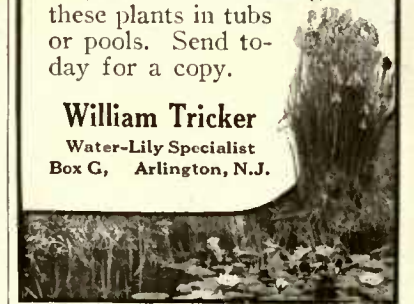
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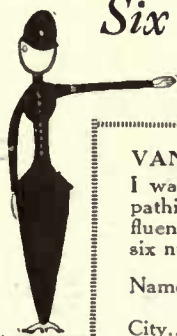
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Photographs by Johnston-Hewitt Studios
The nursery bedroom is nothing more than a grown-up's bedroom in miniature. The child should play and eat in one room and sleep in another

The Legends of the Modern Nursery

(Continued from page 35)

possible to get any effect with it, it wears such as it is bound to get. shows every speck of dirt, and it does. A low, wooden table for playing not last half as long as that which and one for eating are advisable. A has a preserving coat of stain or enamel.

Low benches, drawers and plaything-boxes save the mother and nurse from constantly waiting on the child. The drawers should be made to pull out easily—not too heavy for little arms. A low, long book-case for the smaller, breakable toys and a big box for the heavier ones are nursery assets. A light-weight box covered with matting is excellent for this purpose, as the cover is light and the box will stand much



A platform with a rail around makes a good supper and play corner

good cover for the eating table is blue and white small-checked oil-cloth cut in oblongs large enough to hold a plate and cup and saucer. The edges may be painted with a blue band. This is cheery and with blue and white striped china it makes a pretty nursery effect. Black and white oil-cloth used on an orange table is striking but rather ultra for an unspoiled child. White china with black designs might be used in conjunction with this for a wee boy's nursery.



The curtaining of the nursery, as shown here, should be of a washable fabric. Dotted Swiss and scrim are best, with cretonne or an English print for over-curtains



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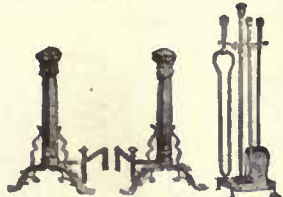
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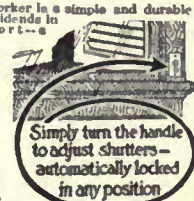
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The Legends of the Modern Nursery

(Continued from page 96)

A doll's house, perhaps 5' high, with a little door and two rooms could easily be built in the nursery corner, and would prove a delight to the children. A tiny door bell or a knocker, two suitable chairs and table in one room and a doll's bed in the other. The windows should be large and without glass, to insure plenty of ventilation.

The floor of a nursery should have rugs large enough not to slip around and small enough to be easily cleaned. The floor should be smoothly finished to avoid splinters, and a wide border constantly cleaned should be left on all sides. A speckled or small patterned rug is best. It does not show spots. The paint should all be finished in gloss enamel, not to show finger marks. Oak should be avoided in furnishing a nursery, as it is too stolid, heavy-grained a wood for childhood use.

Little low seats or hassocks are a good nursery accessory, as children like to sit on the floor, which is apt to be draughty and dusty. A low platform 18" wide and 3" high built around the bay-window for the children to sit on, supplements the chairs.

Old-fashioned wire plant-stands are suitable for the nursery as children love to tend plants. The fact that a potato will sprout and a carrot grow delicate leaves is of the utmost surprising interest. Begonias and geraniums that will blossom in winter, if carefully tended, will be much better in the nursery than a fern which must be avoided like a lace

sofa cushion for fear of blighting one of the fronds. The sturdy, easily tended plants are best. The flower pots may be painted and decorated by the children themselves.

The bath and bedroom connecting with the playroom should be furnished in miniature. The beds, bureaus, wash-stands and tubs should be low and small. There are so many bathroom accessories for children that the greatest effort should be made in planning a house to have one bathroom fitted exclusively for children. While the children will eventually outgrow it, it is not a matter of great expense to change the children's fitments for larger sizes.

A NURSERY IN GREEN

A nursery that was a great joy to the child as well as to the decorator had a soft tone, green wool rug. The walls were painted white with a border of spring fairies in delicate greens. The room is a sunny nursery in the country. The furniture was painted light green with stripes a shade darker. It consisted of a day bed, a chiffonier, two long padded benches to match the day bed, shelves and a plaything box. For supper, were two green wicker chairs and a little low iron table painted green on which was used green and yellow floral china. The curtains and bed-cover were of dotted Swiss with a ruffle edge with rickrack braid in green. The room was as fresh as Spring, a lovely domain for the tiny, black-haired lady who presided there.

Continental Color for American Homes

(Continued from page 32)

around the windows and doors and along the second story string course. Or it may be elaborated at certain spots where the shape of the wall space lends itself to a larger decoration. The simpler forms will be very inexpensive and any painter can carry them out; the cost of the more elaborate, of course, will depend upon the artist and the designs selected.

In planning for such murals, it might be well first to study photographs of the peasant cottages of Bavaria and Switzerland, and to note the character of the decorations. In

those countries whole villages are decorated. Here in America this is scarcely possible. Naturally we conclude that exterior frescoes are as yet not suitable for the town house, save it be in some corner of Bohemia where colors run rampant. On the other hand, exterior murals are perfectly suitable for the small country house that has either English cottage architecture or Continental peasant. If the house is well surrounded by trees and shrubbery the pictures will have an environment that shows them to their best advantage.

Carnations and the Open Border

(Continued from page 56)

only protection given is the cold-frame or pit, and I have frequently found the plants frozen like bricks without ill effects.

The soil for planting out need not be of any special nature although if it is loamy so much the better. If light or very sandy, a heavy dressing of manure, preferably cow manure, will give better results. Road sweepings from clean country gravel roads or cinder ashes, are good to lighten a heavy soil. To check the troublesome wire-worm, and at the same time improve the soil, a heavy dressing of equal portions of lime and soot is advisable. This is best applied in the spring and worked in when the ground is dug a second time.

PERPETUAL CARNATION BEDS

In planting a bed of perpetual carnations a few simple details must be considered. The plants, which are at least ten months old, are best planted not less than 1' apart, so that in summer the indispensable Dutch

hoe may be used at intervals of three weeks to keep the soil loose and thereby encourage root action. When planted they should be staked and tied in the usual way.

Charming beds may be made of perpetuals by using for the center old plants which were in bloom the previous autumn and winter; others from 5" pots may then be planted around them. The old plants being tall and the younger ones short, a bed of good shape is thus formed, the shorter plants being in front and covering up the somewhat leggy nature of the old ones.

Perpetual carnation growing outdoors offers some pitfalls. I have seen failures through the use of young plants from 3" pots struck early in the year of planting. To use such plants is to demand too much from them, and, tempting as they sometimes appear when cheaply offered, for the purpose they are dear at any price. Such plants are useful only for blooming in the fall or winter under glass.



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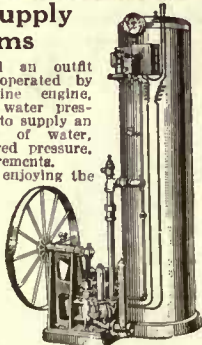
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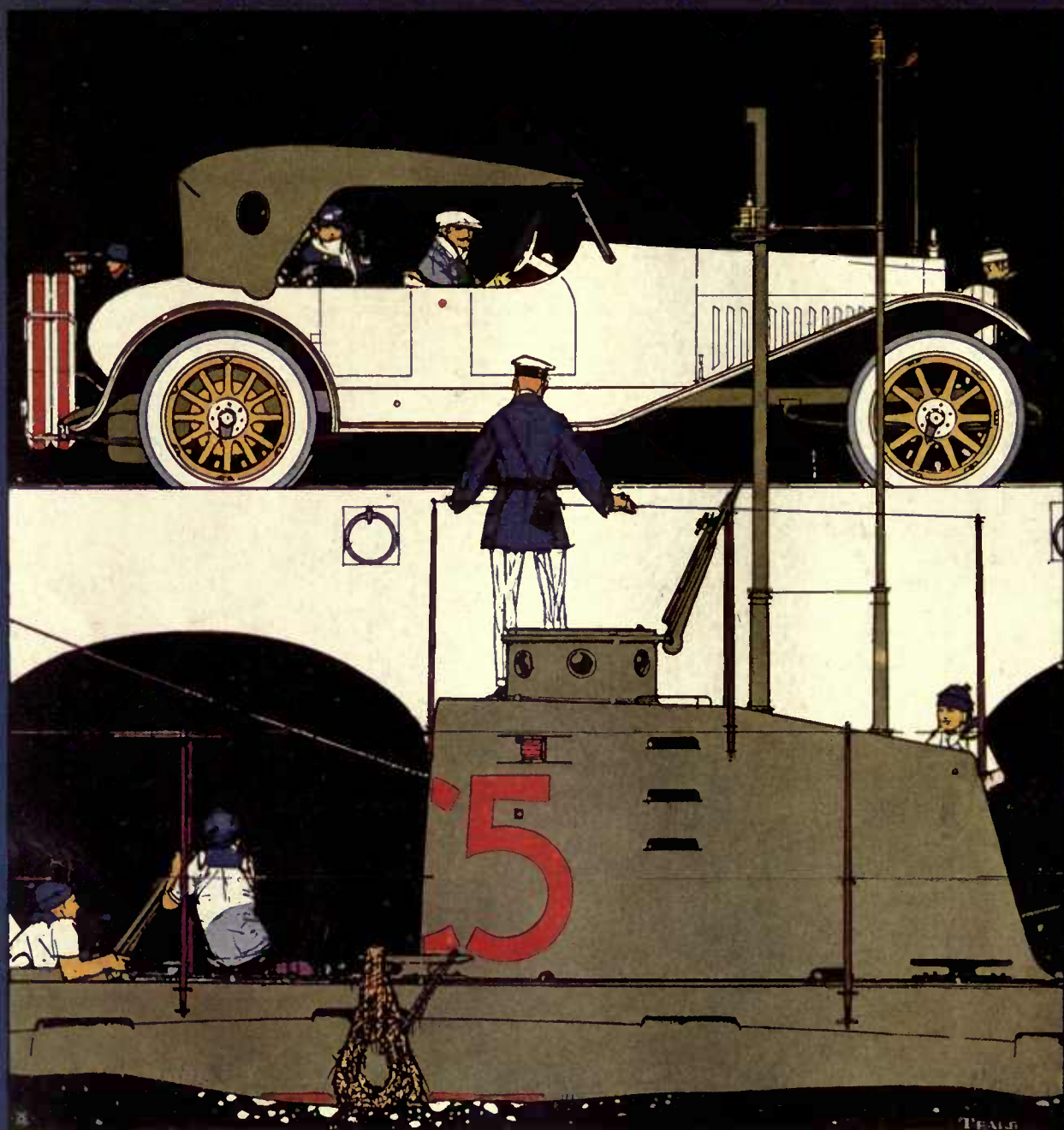


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"SUMMER IS IN CUMEN IN"

WHILE you, gentyl readers, were knocking the icicles off the old pump and praying that the coal in the cellar would see the winter through, we were disporting ourselves in zephyr-swept gardens, lolling in easy chairs on sunny porches and lying about on shaded lawns listening to the trickle of water from wall fountains—editorially speaking. And in those pleasant hours we assembled such stuff as summer homes are made of. All of them will be shown in the next issue—May—which is yclept The Spring Furnishing Number.

Here are articles—and pictures galore—on breakfast rooms and porches; the country house dining-room table between meals; new summer house fabrics and wall papers; hot weather rugs and furniture; and a portfolio of rooms that must be a joy to live in—certainly they are a joy to look at. The student of interior decoration will find it to her advantage to read the articles on Early



There are all kinds of porches in the May issue. This is only a glimpse of one. Wait and see!

Italian tables and on French prints.

The gardener finds complete satisfaction in the stories on lilacs, on making rock gardens and on the use of summer bulbs. In addition, of course, there is the gardener's calendar, that necessary *vade mecum*, a description of a small formal garden, a spread on dogwood, tree surgery and on seasonal culture. Not the least important of the gardening articles is the fifth of D. R. Edson's series telling the whole story of the game—from the ground up, literally and figuratively.

For the house builder are two small houses that are top hole and a medium-sized country house that takes the prize. Speaking of prizes, it may interest you to know that of the executed houses shown at the Architectural League Exhibit this year, 90% of them appeared in HOUSE & GARDEN in the previous twelve issues. This is picking winners. It is also giving you the first view of the best domestic architecture in America.

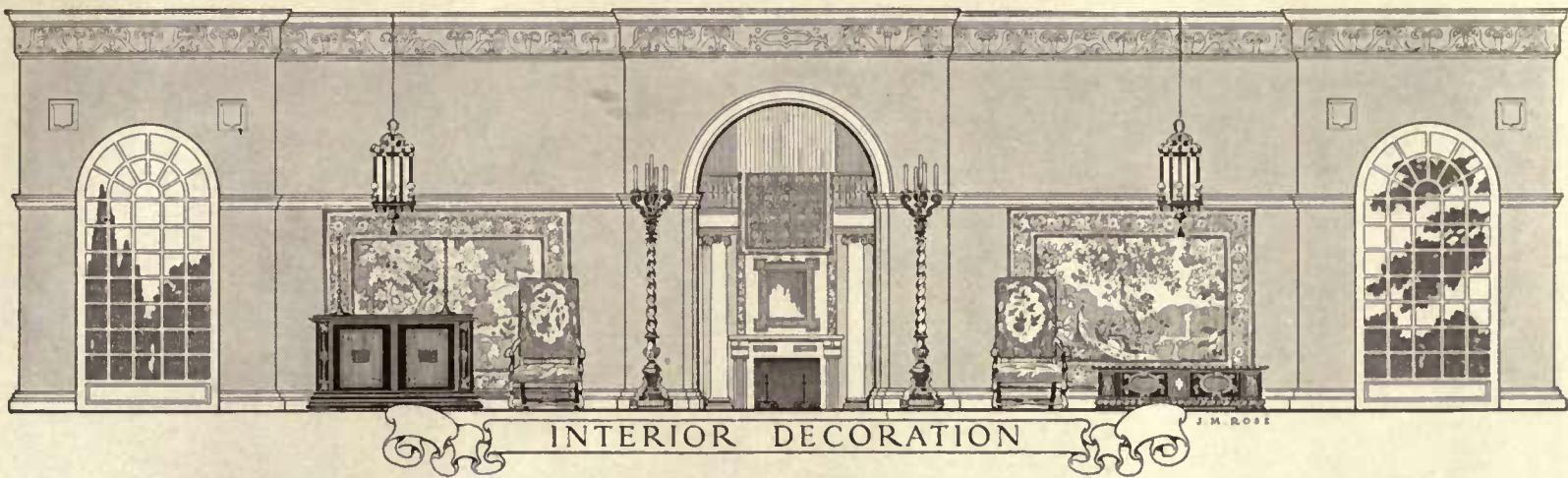
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Photograph by Wurts Brothers

A JEWEL ENSHRINED

It is a worthy practice that when architects find a rare old doorway of great beauty in a foreign land they bring it home, incorporate it in the construction of the house, build rooms about it—enshrine it as a jewel is enshrined. This was done in the residence of Prof. Marquand at Princeton, New Jersey. Cross & Cross, architects



WHAT IS MODERN DECORATION?

The Why and Wherefore of Vivid Colors and Original Furniture and The Decorators Who Are Using Them

B. RUSSELL HERTS

MODERN decoration represents the return of a sense of humor into art. It is the same spirit which inspired the Gothic carvers in their execution of fantastic shapes on their most revered cathedrals. And indeed, reverence and humor generally go hand in hand, so that the indications of the present age represent a Renaissance of reverence: a new birth of thought, care, taste, study and individuality.

We are in the period of the early seekers; we are the Giotto's, the Cimabue's, of this century, or rather the unknown strugglers of the pre-natal period; those who render the Giotto's and Cimabue's possible.

PARALLEL PARADOXES

The art of literature illustrates today the same tendency as the art of decoration. A man is no longer either a humorist or an author. Mark Twain could now secure a serious reading, a thing which he found himself forever denied because his large and loving public insisted on regarding him as a funny man. We have come to realize at last that laughter and tears may be only a hair's breadth apart.

In the theatre it is possible to produce "Another Way Out" and "Bushido" side by side, and Bernard Shaw is recognized as the most serious of all existent dramatists, despite his unmatched wealth of epigram. It is the age of immoral moralists, of amusing thinkers, of gay churchmen, and of artists who dare to be inartistic—according to their elders.

I said, in an earlier number of this magazine, that good taste has become the cheapest and most mediocre thing in the world; that chorus girls dress in it, married nonentities live surrounded by it, and brainless

decorators still continue to preach it—often as a special discovery of their own.

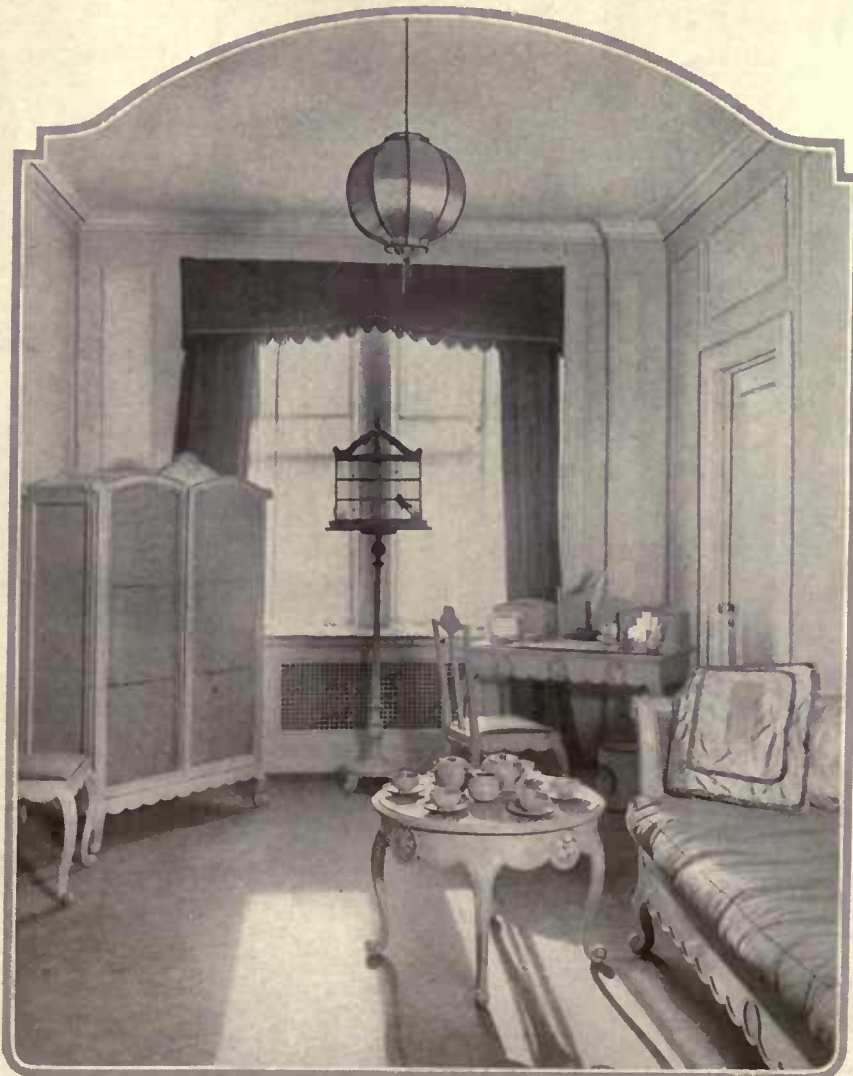
We moderns are in rebellion against this negative philosophy, this eternal affirmation of what must not be done. In art, as in morals, the determination of this century seems to be that "Thou shalt not" must be demoted from its place of honor. We are

tired of the eternal preachment of neutral backgrounds, of taupe walls, taupe rugs, cream ceilings, enamel in the bedroom and walnut in the sitting-room and oak in the dining-room. We despise the "charming," "interesting," "delightful" combinations, in such constant use among the twenty dollar salesmen at department stores. We welcome the bizarre, the ridiculous, the vivid exhibitions that would have been reveled in by the very masters of the 15th Century, whom we are told to copy, if these men were living today.

For the greatest ages of decoration have invariably been vivid, in the colors of art and of life. The walls of Greek houses, we now know, were resplendent in strong color, the Gothic reeked with vivid painted and inlaid surfaces, the Renaissance employed hues of which we have today only the disintegrating remains. What we copy in our art schools, is not the color of old Italian fabrics, but the discolor of four hundred years of wear and tear. The worship of the antique is a glorification of dullness and drabness that would have been reviled by the very men who designed and executed the originals. Let our over-cultivated instructors do their best to make us believe in the infallibility of their convention of the disgrace of newness, of the horror of fresh paint.

IN THE AFFIRMATIVE

So much for our denial of the negative anti-Victorianism of 1900. But something remains to be said on the affirmative side of our accomplishment. Mrs. Hazel H. Adler has written a three hundred page book in explanation of this, but in some ways her very worth while accomplishment seems to me



Herts Brothers Co., Decorators

The furniture in this boudoir was inspired by the dachshund—witness the legs. It is enameled blue with darker raised moulding and panels in rose, green and yellow. Upholstery and hangings in gold and yellow



Herts, Decorators

A den in black and orange. Furniture painted with orange lines and flower decorations. Upholstery is orange and vari-color linen. Taffeta pillows and black taffeta bolster



Herts, Decorators

This is the other end of the boudoir shown on page 19. The carpets are rose and the walls pale rose with blue moulding. The under curtains are of blue gauze and the center light is blue

too limited. For example, her statement of what has been accomplished by the forerunners of "Twentieth Century Decoration" refers to a long list of workers in decorated porcelains, handloom fabrics, embroidery, rug making, batik, block printing, ceramics, wrought metal, stained glass, and enamels, but not to any makers of furniture, wall decorations, architecture or interior design. In the remainder of the volume, many decorators' names are mentioned, but the illustrations of their work are only partially effective, and not always worthy. One imagines in the reading of this book that the moderns of America have modeled themselves too exclusively on the German school of *Innen-Decoration* to be the rightfu' forerunners of a new native art.

THE INEVITABLE

But in some way, by some means, perhaps undreamt as yet, the new style must come. We cannot continue to copy the antique forever, and certainly not the decaying examples of antiquity which are what we reproduce today. Some time, some leader of the fashions will declare "I shall have nothing in my house that has ever existed on land or sea, or in the heavens above or the waters under the earth," and then the



Anton Hellman, Decorator

A simple corner group shows modern wall-paper with a Chinese plaque, and conventional folding table, black carpet and white curtains with black appliques

apes will climb up after her into a new demand for originality, and art, with a flourish of trumpets, will give birth to a new gesture.

THE RECALCITRANTS

Meanwhile we are surrounded by a number of worthy performances by decorators who employ the periods with a new sense—of color, of design, and of humor.

Baron de Meyer, with a devil-may-care audacity worthy of his title, has selected the most despised of all periods today and has exploited it with great success. The verve of his Victorian interiors is

remarkable; he must have a lot of fun with them and his clients, at the same time that he adds to the gayety of at least one nation. Here we have all the old ugly things used in a new, effective way, and we perceive that no one of them is ugly in itself, but only in relation to everything else with which it was used in 1870, and '80, and '90, and that a place exists or could be made to exist in which everything, even the Venus with a clock in her belly, might be fine.

That itself is an important point in the new teaching which is bound to follow the practice of a new style. There is nothing wrong with bright (Continued on page 92)



Chamberlin Dodds, Decorator

A Venetian breakfast room. At the back are two decorated commodes with triple candlesticks and vases, a standing lamp holding a stuffed bird and orange velvet curtains. Table cover of filet. Violet carpet. Walls, woodwork and ceiling, turquoise blue



Paul Frankl, Decorator

A reception-room with red and blue walls and cream ceiling. Curtains and lighting fixtures orange red. Sofa, chair and carpet, blue velvet



Herts, Decorators

A young girl's library with mission furniture made over in dull green striped with tan. Chintz curtains and net sash drapes are used

The interior below is frankly Teutonic. Walnut walls, brilliant fabric on floor. Table of original design in walnut. Curtains of violet silk. Upholstery of violet velvet

Paul Frankl, Decorator





Photograph by Johnston-Hewitt Studios

The architectural axes of this dining-room are clearly marked. At the end of one is the fireplace with its over-mantel mirror. The other terminates in a console surmounted by a Watteauesque panel that gives the room a just measure of color and life

THE BEAUTY SPOT OF THE ROOM

Over-Mantel Paintings and Their Place in the Modern Home

PEYTON BOSWELL

A FIREPLACE is almost always the axis of a room, the point on which the eye naturally focuses. Appreciating this fact, decorators have used their best resources to make it express at a glance the general character of the surroundings. When it is understandingly used, it strikes the keynote of the decorative scheme, and greatly aids in giving unity to the arrangement. On the contrary, if unskillfully planned, it becomes a discordant note which disrupts the harmony that might otherwise be obtained.

When a woman has a particularly attractive feature, a nose that is perfect in its contour, a cheek that might tempt a painter's brush, or a chin that might grace a Grecian statue, she takes a small piece of court plaster and puts it where it will direct attention to that particular attraction. The ornamentation over the fireplace of a room may be likened to such a beauty spot; with this difference, however, that it is something more than a pointer, being, if rightly used,

a vital part of the decoration itself. It is capable, even, of usurping the importance of the fireplace itself, so that one is conscious of the over-mantel rather than the object which it decorates. When this is the case, the importance of the over-mantel becomes correspondingly greater, and deserves the very special attention of the person rationally planning a home.

Over-mantels in the United States have gone the whole gamut of the development of interior decoration. The first over-mantels were those of Virginia, and were brought bodily by the rich plantation owners from England. Their descendants and the descendants of the other colonists could not afford to import such elaborate objects of art and there grew up the Colonial style, which in over-mantel decoration, as well as furniture, was a potpourri of the English

styles that followed the one after the other, a medley of Chippendale, Sheraton, Hepplewhite and Adam ornamentation, with a mirror or a picture as the central piece.

The Colonial style still persists, and it has its undeniable charm, even though it may be lacking in individuality. It is immeasurably better than the product of the period of over-ornamentation in interior decoration, from which the country is only now gaining artistic relief.

The tendency of the present day is toward simplicity of arrangement, and individuality. This healthful development is one of the marked things in American decoration of the present day. It succeeds the era of extravagance, when American millionaires lavished their money on interiors, which decorators were willing to make ornate to the point of vulgarity because of the profit it gave. It must be said to the credit of the decorators of the present day that they are doing what they can to make their

clients understand the essentials of beauty, as based on line and volume.

America now possesses many of the best paintings and objects of art that once belonged to the old world, and this is likewise true of fireplaces and over-mantels. Fireplaces have been taken bodily out of old English houses and placed in American homes, along with the paneling from walls and furniture of the period. Therefore, the development of the over-mantel as seen in this country must be traced in England itself, from the earliest times, when it took the form simply of a special arrangement of the oak paneling, with the arms of the family carved thereon, to the succeeding period of massive stone carvings, again with coats of arms chiseled and polychromed, down to the later delicacies of Chippendale, Hepplewhite, Sheraton and the Brothers Adam. Fewer in numbers have been the importations of hooded over-mantels from Italy, that reach almost to the ceiling, and of those from France.

The revolt from over-ornamentation, however, has brought to the front in this country the simple scheme of hanging above a fireplace, whose lines are those of simplicity and beauty, a specially framed picture, a tapestry or other textile, such as a church banner, or perhaps a plaque or shield. This falls in well with the scheme

to have simple rooms with fine proportions—a much harder thing for the architect and decorator to attain than the old lavish effects. Walls, neutral in themselves, are treated as backgrounds for objects of art.

This sort of over-mantel treatment is, in a way, a reversion to the simplicity of Elizabethan times, when, if a coat of arms were not used, the ornament most preferred was a painting, as likely as not a Dutch portrait.

FLOWER AND FRUIT PICTURES

Light and cheerful effects, in the very best taste, have come with the use of flower and fruit pictures, which give a fine air of distinction to a room and have the merit of fitting in with almost any scheme of furnishing. So great has been the demand of pictures of this class that thousands of them have been brought from Europe in the last few years. A long list of capable artists of the past headed perhaps by Van Huysam, left these ornamental flower and fruit pictures for American home builders, as well as hundreds of their nameless followers whose pictures are also full of beauty.

Some of the most ambitious over-mantel schemes, transplanted from England, were placed in Castle Gould, at Port Washington, L. I., by William Baumgarten & Co. In the dining-room is a stone hood on which is placed an old English coat of arms, poly-

chromed, and in the library is a coat of arms and crest carved in oak. Other notable effects by these galleries are the elaborate Henry II over-mantel in the home of Mrs. T. A. Sperry, at Cranford; a stone Renaissance effect with the bust of a Roman emperor in Mr. Daniel G. Reid's residence at Irvington and the tapestry panel effect in Mrs. Guthrie's house at Locust Valley.

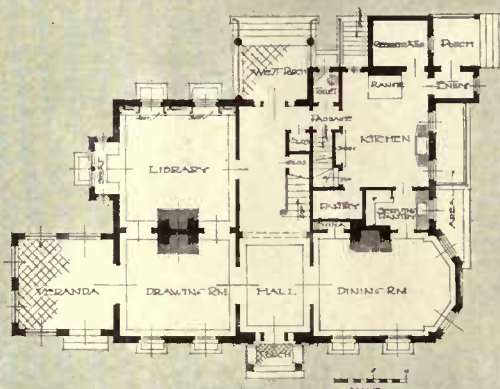
Warwick House inclines to the use of paintings, some tasteful examples being the over-mantels in the apartment of Mrs. P. H. Stewart, in New York, with an Italian effect, with a portrait, in the dining-room and the use of a Morland print in the living-room. Warwick House is doing a Georgian over-panel with a portrait in the Whitelaw Reid country house at White Plains.

Especially dainty is an over-mantel in the bedroom of Mrs. George F. Baker, Jr., also of New York, comprising a little English pastel portrait in a Venetian setting, planned by Karl Freund. To the same decorator is due a beautiful over-mantel effect in the reception-room of Mrs. I. J. Herszeg's New York house, consisting of two Old English embroidery pictures set with mirrors. Typical of the Georgian style is an over-mantel done by Angelica Kauffman for Rathfarnham Castle, Ireland, now on exhibition at Mr. Freund's galleries.

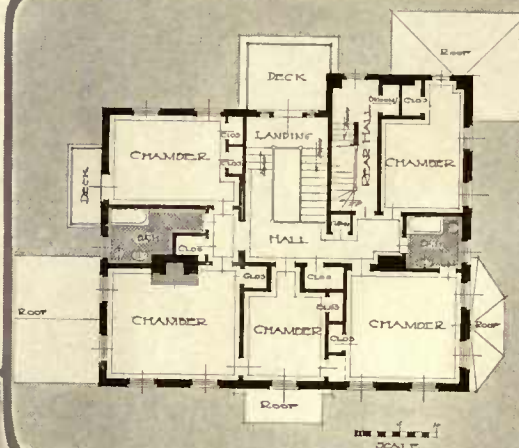


Mrs. Lorraine Windsor, Decorator

Distinct value is given the fireplace in this drawing-room by the over-mantel painting. It centers interest in the spot. The room, which is in the residence of Charles Adams, Esq., of Chicago, is carried out in ivory satin hangings and upholstery and walnut and ivory antique furniture



The design of the house is a combination of various typical New England Colonial elements modified. Houses much of this character are to be seen today in old Salem and Portsmouth. They date from about 1800. In the white panel blinds is also found a suggestion of Philadelphia Colonial influence. The scheme is simple and dignified



The first floor plan shows a house-depth hall with library and drawing-room on one side and dining-room and service quarters on the other. The porches and verandas are paved with red quarry tile and the floors are white oak



On the second floor the chambers are arranged in suites around a large hall. There is a plentitude of light and ventilation from numerous windows. Large closet space is also available. The rear hall arrangement is original

THE RESIDENCE OF
HENRY W. BLAKE, *Esq.*
AT ENGLEWOOD, N. J.

HAYS & HOADLEY, *Architects*

The architecture has "come through" to the interiors, which have been finished in Colonial style. The dignity of the woodwork in the dining-room is typical of the general architectural backgrounds of all the rooms of the house. Incidentally, this overmantel treatment is an excellent example of the proper arrangement for that part of a dining-room

FRESH BERRIES — WITH CREAM

Wherein the Wares of the Howling Huckster and the Avaricious Fruit Store Man Achieve that Elusive Perfection Through the Medium of the Home Garden

ROBERT STELL

THERE is nothing particularly musical about it—that elongated howl of the huckster beneath your window. Indeed, his voice is distinctly harsh when unmellowed by the distance, and his enunciation is atrocious. About all you can understand is that he has berries of some sort for sale, and that they are fresh; whether they be black-, straw- or rasp- is lost in the middle motive of his song in *B-Flat*. And yet, you are somewhat less than human if those two relatively understandable words do not make you hungry.

Naturally! Good berries, regardless of variety, are an epicurean treat in themselves. Notice, please, that I specify "good"—the ordinary fruiterer's "Yes, madam, very fine today—and only thirty cents a box. How many will you take?" is sometimes susceptible of doubt. Sadly enough, the same is often true of the leather-lunged huckster's vociferations; so when you really hunger for the best obtainable, I can offer just one bit of conscientious advice:

"Grow them yourself."

Strawberries come in for their share of attention elsewhere in this issue, so the paragraphs which follow have to do merely with the so-called cane fruits. Blackberries, raspberries, currants and gooseberries—these four are the most popular sorts in this country, and perhaps the most easily grown. Granted proper selection, a suitable location and the right sort of care, there is no reason why you should not raise fruit which, because it ripens on the stem instead of in the basket, and because it comes to the table indubitably fresh, boasts a perfection that the market product cannot hope to attain.

There is no mystery or magic about the successful cane fruit garden. It should have a fair share of sunshine, good soil (a trench dug 3' deep and filled with a mixture of $\frac{2}{3}$ soil and $\frac{1}{3}$ well rotted manure is best), plenty of moisture, and a supporting trellis for the blacks and raspberries. Early spring is the time for setting out, and while the crop for the first year will be negligible, the second season should see an abundant yield.

Provided the strip selected for the small
(Continued on page 74)



Heavy bearing bushes can result only when wisely selected and well cared for plants are used

Black raspberries should find a place in the small fruit border. Many prefer them to the red form



Blackberries, as well as raspberries, must have a supporting trellis to which the canes can be tied. A good one is made of stout wooden posts with connecting strands of heavy wire



Unlike the true cane fruits, currants bear only on mature and thoroughly ripened, hard wood

The best red raspberries, when grown at home, lack the somewhat pithy character of those in market





THE WRITING ON THE WALL



HERE is an odd rumor. Some good woman, intent on having her home in the best of taste, writes, "I hear that pictures are going out. Is this true?"

The vision this conjures up! You see the Louvre and the Metropolitan deserted—windows boarded up, huge padlocks on the doors, weeds growing in the driveway, a policeman asleep on the top step by the entrance. You see the Sargeants and the Henris drifting about the avenues rattling little tin cups, or going into the more lucrative business of laying bricks. You see the lovely Fragonards and Watteaux dumped on the garbage heaps of the city, along with the wornout discards of a day.

A mad vision? Granted. Yet if pictures were going out, the results might not be so different after all.

But pictures are not going out. The things genuinely essential to life never go out of fashion. They are integral elements, and the more the world becomes civilized the higher are they valued. To live without pictures would be as unthinkable as living without music, without rainbows, without good deeds and laughter. They are essential to life. They are essential to a home, which is the heart of life. They are as necessary to the complete decoration of the rooms of a home as chairs and tables.

EVEN before men thought of kindly deeds they took to drawing pictures on the walls and to fashioning the utensils of everyday life into things of beauty. An inherent craving was thereby satisfied. . . . In this year of grace, other cavemen fashion things of beauty and cover canvases with visions of terrible and lovely things. Paris and London and Berlin are holding their exhibits of "trench" art. The latter-day caveman must seek some satisfaction for his soul in the midst of murderous warfare.

The artist stands in much the same position. His work marks the transition between cave days and the present, cave habits and civilization. His expressions of beauty, grown more marvelous with the years, have become more treasured. The same folk who lament the loss of life in warfare also lament the loss of great works of art, because art has become essential to life and to destroy the creation of a master hand is almost akin to destroying ruthlessly the tender life of man.

Conceive the world without pictures and you conceive chaos. Pictures are stabilizers. They can be weighed against crime and passion and gross materialism and ugliness, and never be found wanting.

So then, when for some commercial purpose the rumor is spread abroad that pictures are going out, we might just as well throw all the good things of life into the discard. For when the appreciation of good pictures passes from us there will also pass the appreciation of honest workmanship, the sense of rhythm, the understanding of line and contour—expressions into which the vision of the artist crystallizes itself whether his medium be a chair, a vase or a painting.

ALL decoration is based first on the requirements of comfort and convenience. The chair must be comfortable to sit on—much more comfortable than the floor, else why chairs? It must be convenient—light enough to move about so that the furniture of the room can be grouped into centers of work and play—the window where we read and write, the hearth where we play and rest. The bare essentials of a room—a chair, a table, a bed—contribute to the bare essentials of physical existence.

But to stop decoration there would be as absurd as wearing no more clothes than are necessary to protect us against

the elements. The caveman had his bench and his rock-ledge table. He also had his walls, and on them he scrawled his visions of mighty deeds and loveliness. It is the wall, then, that decides the final character of the room.

Read down through the history of architecture and you will find that invariably the architecture "came through" to the interior walls. The transition from one historic period to another was first a transition from one wall treatment to another. From the architecture that "came through" to the walls were taken the motifs that decided the character of the furniture. Between the outside environment (which created the type of architecture) and the chairs fashioned by cunning workmen, stood the walls. There has always been a writing on the wall that told men of the things which were to come to pass.

Against these walls we live and at these walls we look. They are backgrounds to life; they should be inspirations to living. What goes on them will stamp the individuality of the room and oftentimes the type of life lived in the room and the type of life of the age. The room in which life is active, busy, constantly stirring, requires a restful background to act as foil. When day-to-day life is of this character men must have walls that inspire them to peace and contentment. They must have walls on which they can read the hand-writing.

It is not enough that we have chairs to sit in and tables to sit at. If these were all we needed life would be of a very low order, indeed. We must be able to look upon walls that satisfy the demands of something more than the mere physical requirements of aching bone and tired muscle. We must have pictures on the walls.

THE good woman who wanted to know if pictures were going out had wisdom in her question. Bad pictures, cheap pictures, futile pictures are going out. The survival of the fittest functions even in art. There was also wisdom in her question because we no longer cover our walls with pictures. Our busy American life demands the soothing foil of restful backgrounds whereon men may look for peace and beauty enshrined as it should be—the new writing on the wall.

And in enshrining beauty as it should be lies the secret of modern decoration. Have only the necessary furniture in a room, but have it of honest workmanship, of good line and good proportion. Place it so it will be convenient and comfortable and shown to the best advantage. Let your walls meet the requirements of your life. Hang on them only such pictures as you will always be content and happy and proud to live with. And place them so that they will give the best that is in them to those who look upon their visions of light and shade for the things which life craves.

* * * * *

THE FRANTIC ASTRONOMER

At night, before I go to bed,
I look up at the sky:
I see the Dipper overhead
Hanging out to dry.

That Dipper, so isosceles,
'Is hard at work all day:
To keep the Moon supplied with cheese
It churns the Milky Whey.

—Christopher Morley.

* * * * *

ARE pictures going out? Rather they are coming in. Americans need pictures. No nation under the sun needs them so desperately. No national soul stands in greater need of pictures on the wall.

We read that the currents of art are turning toward America. The demands of war have made Continental owners sacrifice priceless works for what they will fetch here. The ill wind has blown us this good opportunity. Slowly the art center is shifting from the old world to the new. Americans will be able to look upon here at home—and even own—great works that hitherto they traveled thousands of miles to see.

Let us make the most of this opportunity. Let us cherish the works of master hands. Let us read the writing on the wall—the writing Americans can inscribe there themselves—the appreciation of pictures in the home.



Photograph by Julian A. Buckley

AN INTIMATE DOORYARD

An architect alone cannot make a house nor can Nature alone make one. Together they can create a work of great charm and beauty. Here the architect made the house—James T. Kelley's, at Philips Beach, Massachusetts—and Nature made the setting. That is how the intimate dooryard came to be. Kelley & Graves, architects

THE DELICATE BEAUTY OF CHINESE PORCELAINS

GARDNER TEALL

Although the modern reproductions of the old Chinese porcelains cannot compare in every detail to the originals, they are sufficiently faithful to satisfy the most fastidious decorator. The originals of the illustrations shown here are in the Altman Collection of the Metropolitan Museum of Art. The names of shops selling originals and reproductions will be furnished on application to The Information Service, 445 Fourth Avenue, New York City

With countenance of glazed hautcur and shining parti-colored garments—the goddess Kuan Yin, Ming Period, in porcelain

Proclaimed of the "rose family" by its dominant raspberry pink, this jar is of the Ch'ien Lung Period

NOT to know something of Chinese porcelains, their history and their periods, is to be denied a pleasurable interest. The old porcelains of China are the ancestors of all the chinawares of the world, and never have the finest antique *fabriques* of the Celestial Kingdom been surpassed or even equaled in beauty and texture.

The potter's craft, as we all know, had its origin in the dim ages of the past. Even the discovery of true porcelain must be dated so far back that we have no authentic record of the era of its origin.

The literature of China ascribes the invention of true porcelain to some twenty-five hundred years before Christ, but we cannot be certain that the art of porcelain-making was known and practiced until, perhaps, after the 7th Century. While Chinese literature of the early periods abounds in references to porcelain, we have not a single authentic dated piece of the very early dynasties. It seems plau-

Characteristically Chinese in conception is this misty peachbloom vase, with pale shiny glaze. It is a product of the K'ang Hsi Period



An apple green crackle vase—but this may mean the color of succulent young leaves, pale emeralds, delicate jades. K'ang Hsi Period

A temple jar of the K'ang Hsi Period shows the so-called "Hawthorn" motif, white blossoms on blue

sible to advance the theory that true porcelain was an invention or discovery of the Han Dynasty (206 B. C.). Okakura, an eminent Japanese connoisseur and authority, has suggested that to the alchemists of the Han Dynasty came accidentally the discovery of the wonderful porcelain-glaze.

The literature by Chinese authors of the T'ang Dynasty is rich in references to porcelain. The poet Tu (803-852), for instance, says:

"The porcelain of the Ta-yi kilns is light yet strong. It rings with a low jade note and is famed throughout the city."

The fine white bowls surpass hoar frost and snow."

The white bowls of Hsing-chou in Chihili and the blue bowls of Yuen-chou in Cheh-kiang were highly esteemed and celebrated in song and story.

The Arabs and Chinese were conducting a flourishing trade during the 8th and 9th Centuries. To Soleyman, one of the early Arabian traders who wrote an account of his journeyings, we owe the first mention



Paler than the lapis lazuli some of the Hawthorn jars display, these blues have a soft loveliness and graceful formality. K'ang Hsi Period



On a background of polished black—vivid green, white, yellow and grey. K'ang Hsi Period



Covered jars of the Yung Ching Period, the surface of each a springtime tapestry woven in brave colors on a background of tender green

of China in the literature of the world outside the Empire. "They have," said he, "in China a very fine clay with which they make vases which are as transparent as glass; water is seen through them. These vases are made from clay."

In the time of the Emperor Shi Tsung (954-959) of the brief Posterior Chou Dynasty established at K'ai-fêng-fu prior to the Sung Dynasty, an imperial rescript ordered porcelain "as blue as the sky, as clear as a mirror, as thin as paper and as resonant as a musical stone of jade."

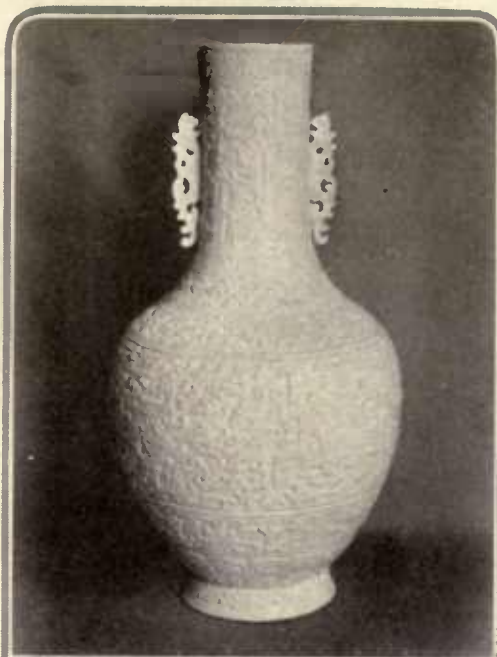
All the porcelains of the times we have referred to seem long since to have disappeared and the only knowledge of them which we have today is through the literature of their contemporary writers.

The Sung Dynasty (960-1280), the Yuan Dynasty (1280-1367) and the Ming Dynasty (1368-1643) open up to us surer knowledge, as specimens of the time are available to students. The porcelains of the Sung and Yuan Dynasties should be classed together. The ceramic production (*yao*) made in the province of Honan in the town now called Ju-chou-fu—a Sung Dynasty porcelain therefore designated as *Ju-Yao*—stands famous for the qualities of its blues which Chinese poets assure us rival the blue blossoms of the *Vitex incisa* shrub, the "Sky Blue Flower" of the Chinese.

SUNG AND YUAN PORCELAINS

The Imperial Ware of the Sung Dynasty was the *Kuan Yao* (two Chinese words signifying "official ceramic production"). Then there was the *Ko Yao* porcelain, the early crackled ware; and the *Ting Yao*, a porcelain having a delicate resonant body. This seems to be the most commonly met with among the wares of the Sung porcelains. The *Lung-ch'ian Yao* of the Sung wares is the famed Celadon Ware made in the province of Chekiang. The Celadon Ware of this dynasty is distinguished by its onion-sprout green color. The Celadon Wares of later periods turn more either to greyish-greens or to sea-green hues.

The *Chün yao*, Dr. S. W. Bushell tells us in his introduction to the Catalogue of the Morgan Collection of Chinese Porcelains, formerly loaned to the Metropolitan Museum, "was a kind of faience made at Chünchou, now Yü-chou, in the province of Honan. The glazes were remarkable for their brilliancy and for their manifold varieties of color, especially the transmutation flambés, composed of flashing reds, passing through every intermediate shade of purple to pale blue, which have hardly been equaled since. The great variety of glaze colors turned out here in former times may be gathered from a list of old Chün-chou pieces sent down from the palace to be reproduced at the Imperial potteries at Ching-tê-chên in the reign of Yung-chêng (1723), the list comprising (1) rose crimson, 920 *Pyrus japonica* pink, (2) aubergine purple, (3) plum color, (4) mule's liver mixed with horse's lung, (5) dark purple, (6) yellow-millet color, *mi-sê*, (7) sky blue, (8) furnace transmutations, *yao-pien*, or *flambés*. These were all reproduced in due course during the first half of the 18th Century on porcelain, and the new white body was in marked contrast, we are told, with the sandy, ill-levigated paste of the original pieces. The only remaining porcelain ware of the Sung



This vase of dead silver white personifies opaqueness, suggestive of white taffy. Ch'ien Lung Period



Delicate as the tones of an Oriental print, this design overlies a milky blue background. Yung Ching Period



Blue and white—a fuzzy Chinese dog and a bird chat on this straight-shouled jar. Ch'ien Lung Period

Dynasty which requires a word of notice is the *Chien Yao*, produced in the province of Fuhkien, where the black enameled cups with spreading sides, so highly appreciated for the tea ceremonial of the time, were made. The lustrous black coat of these cups was speckled and dappled all over with spots of silvery white, simulating the fur of a hare or the breast of a gray partridge, hence the names of 'hare's-fur cups,' and 'partridge cups' given them by connoisseurs at the present time.

"These little cups were valued also by the Japanese at immense prices, and were mounted by them with silver rims and cunningly pieced together when broken with gold lacquer."

THE COBALT BLUES OF MING

We now come to the Ming Dynasty (1368-1643), and in the reign of Wan-li (1573-1620) the art of making and decorating porcelain had so advanced that native contemporaries were fond of declaring that there was nothing that could not be made of the porcelain. It has been said of true porcelains of the Ming period that they look their age and that they never fail to disclose their period to the initiated eye. The cobalt blues came into favor in this period, and it is also the time of the famed "Mohammedan blue." European and American collectors have given a great deal of attention to the Blue-and-White porcelains that came in with the close of the Ming Dynasty. It was between 1662 and 1722, however, that the very flower of the Blue-and-White porcelain was produced. This marks the reign of K'ang Hsi.

The K'ang Hsi Period was the culminating one of Chinese ceramic art. Says Bushell (in "Chinese Art"): "The brilliant renaissance of the art which distinguishes the reign of K'ang Hsi is shown in every class; in the single-colored glazes, *la qualité maitresse de la céramique*; in the painted decorations of the *grand feu*, of the jewel-like enamels of the muffle-kiln, and of their manifold combinations; in the pulsating vigor of every shade of blue in the inimitable 'blue and white.' Porcelains of the *famille verte* class pervade the period, while those of the *famille rose* class may be said to have ushered in its close. The greens that give the porcelains of the *famille verte* and the *famille rose* classes their names are indeed gem-like in their beauty. Precious, too, to the collector are the Blue-and-White or the Black Hawthorn jars of the period. Hawthorn is a misnomer, for the prunus blossom and not the hawthorn blossom furnishes the motif of the decoration.

"These charming jars, originally intended to hold New Year's gifts of fragrant tea, are painted with a floral symbolical design appropriate to the season. The prunus flowers are bursting forth in the warmth of returning spring, while the winter's ice seen through their meshes is just melting. Other jars are strewn with single prunus blossoms and buds reserved in white on a pulsating blue ground, cross-hatched with lines of darker blue to represent cracking ice."

GLAZE AND MARKS

The master-quality of fine porcelain is its glaze and the glazes of old Chinese porcelains have never been surpassed. The
(Continued on page 68)



The rugosas stand first in the list of good hedge roses. They reach a height of 6' to 9' and their foliage is especially thick and attractive



Silver Moon, a superb hardy climber, is white with yellowish stamens. Its delicately fragrant blossoms, 4" in diameter, are borne on strong stems 12" to 18" long



Over the outside of the moss rose buds is a curious moss-like covering which adds to their attractiveness. Above is Gloire de Mosses

THE EVER ESSENTIAL ROSE

Is More Worth While Today than Ever Before
—New Types and Varieties and How to Care for Them

F. F. ROCKWELL

IT is unnecessary to enter any special plea for the rose. Since the dawn of romance and poetry hers has been the first place, not only in literature, in lore, lyric and lay, but in popular fancy and the affection of many as well.

In ancient Greece the rose was sacred to Aphrodite—who, by the way, was a feminist of parts, being the Goddess of Gardens along with her many other social, religious and irreligious activities. And the rose has been the most international of all flowers. It has graced the songs of the immortals in all climes. At the hand of the tent-maker in a Persian garden at Naishapur, or where Sappho touched her lyric lyre, or some Gaelic bard entwined it in his melodies, the rose has lent itself to the spirit of a people.

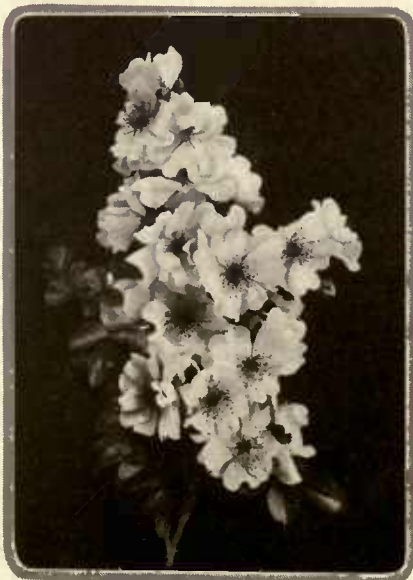
Ranging from the heavily scented, densely folded petals of deep yellow or dark crimson—gold and blood!—to the frail but inexpressibly charming beauty of the most delicately flushed or purest white single form, it is small wonder that the appeal of the rose is universal; that in its infinite variety there is a flower not only for every person, but for every mood; and that while, in popular enthusiasm, other flowers may come and go, the rose



The baby ramblers can be grown in pots or outdoors

One of the finest of the Wichuriana hybrids—Milky Way

Ophelia is a splendid hybrid tea, salmon-flesh in color



loses not in favor, but goes on forever.

Ancient as the rose is, however, I think it is no exaggeration to say that within the last two decades more has been done to develop and perfect it, and make it universally available, than in all the preceding centuries. We have not yet reached the end. In fact, it is the well considered opinion of many of the best informed rosarians that at present we are only at the beginning of a new era in the development of this wonderful flower, and that the next few years will see even more remarkable results achieved than ever before.

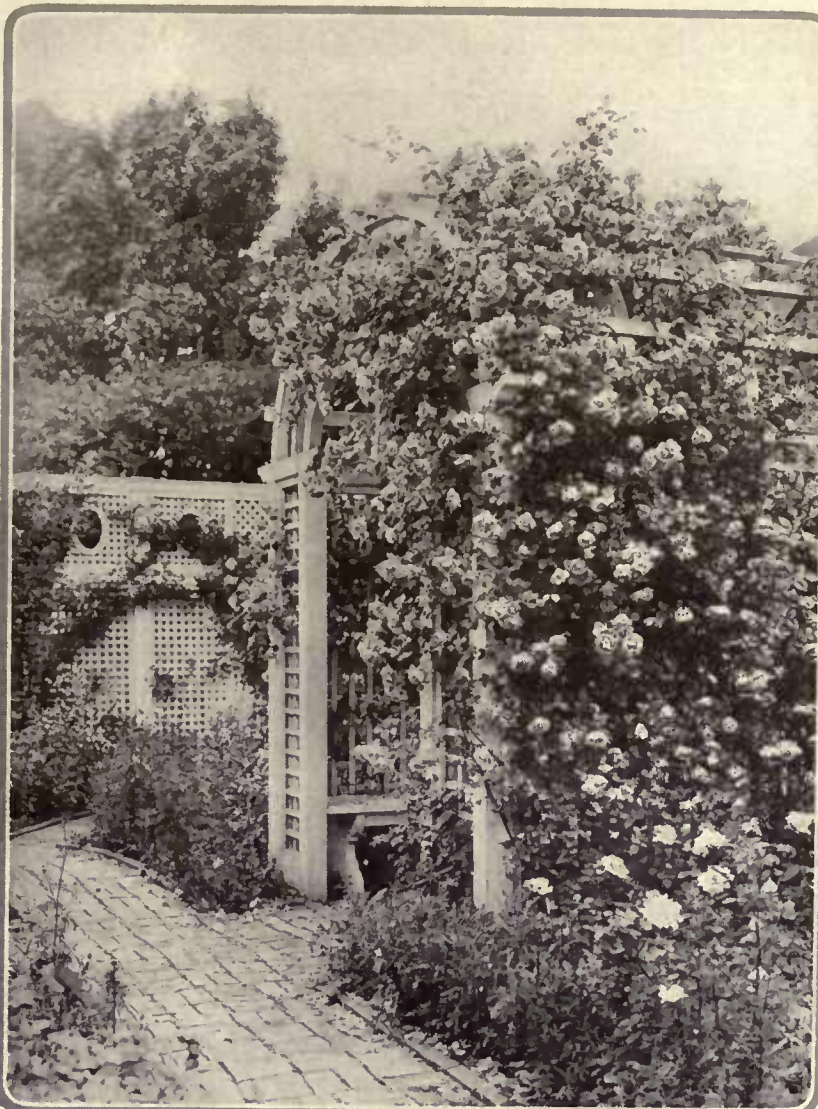
Among garden roses, while we have forms and colors which leave little to be desired, there is much room for improvement in hardiness, in disease resistance, in good growth of foliage, and in continuity of flowering. Color; fragrance; flower (size, color, fragrance, form and strength of stem); ever-blooming tendency; character of foliage; and hardiness—all these characteristics have to be considered in any variety, so even the layman will readily see that it is a tremendous task for the hybridizer to breed a flower that will score anywhere near a hundred on all of these points. While rose breeding has been,

and must continue to be, mostly a labor of love, nevertheless more science and system are being brought to it every year, and these things are beginning to tell.

THE OPPORTUNITY

But he who would have roses—and who would not?—need not wait for that rose millennium which some enthusiasts dream of. With the roses now available, they may be had under almost all conditions, and from one end of the season to the other—every day around the year, in fact, if you have some greenhouse space which may be devoted to them. The range of kind or “type,” as distinguished from varieties, is not even yet recognized as widely as it should be; but information in that direction is fast becoming common property. One can now have roses, if the types are carefully selected, in almost any place where there is room for a plant to grow about the grounds—or, if put to it, in a window box. June is still the “month of roses;” but now, for every thousand flowers that morning brings and evening takes away, on

For beds where a mass of color is desirable, as below, the baby rambles are the thing



the morrow we can have, if not a thousand more, at least a goodly number.

FACTORS OF SUCCESS

No matter how many good roses there may be available, however, the price of success with roses must be a careful study of their requirements and eternal vigilance in seeing that they are supplied. To avoid plunging at once into a sea of detail in which the beginner might feel hopelessly lost, I have attempted to classify here, under four general headings which will be easily understood, all of the various things to which attention must be given.

First, the selection of suitable types, varieties and plants for such conditions as exist in any particular case.

Second, the providing of conditions which will be congenial and stimulating to roses in general and to the kind selected in particular.

Third, culture: such practice in the way of planting, cultivating, manuring, supplying moisture, fertilizing and pruning as experience has shown to be best.

(Continued on page 84)

Do not forget the climbing American Beauty if you have an arbor to be covered



MEN'S FURNITURE FOR MEN'S ROOMS



Assembled above is a group of excellent furniture for a man's study or library. The refectory table is of walnut, 30" by 78", \$77.50. Long bench, also of walnut, 15" by 72" by 17" high, \$35. At back is a commodious oak Welsh dresser of Jacobean design, 20" by 66" by 74" high, \$140. To right of table is a deep seated chair covered in denim, \$90. It can be upholstered in any other fabric with relatively more cost. The small bench by it is walnut, 14" by 22" by 17" high, perfect for a smoking stand, \$24.50. The chair to left of table, 34" over all, \$27.50. The lamp is of Jacobean design executed in carved oak, 29" high, containing two lights, \$31. Simple shade of shirred silk 26" wide, \$24.



At last—a sectional bookcase suitable for the living-room! This Sheraton design in mahogany with ivory lines, \$104. In dull finish without ivory, \$94

Windsor chairs invariably please men, and this type is excellent for its strength and lightness. It may be had for \$9.75

To right, upholstered Queen Anne armchair in denim, \$58. William and Mary desk of mahogany, 22" by 43", \$95. Mahogany desk chair, \$14. Smoking stand with glass ash receiver, 26" high, \$2. Lamp on desk, of gold and black lacquer, \$6.50. Black and gold damask shade, \$4



We believe in giving Father a chance, and this furniture has been especially selected for him. It can be purchased through The Shopping Service or we will supply the names of the shops when you write to the Service at, 445 Fourth Avenue, New York City.

WHAT A FIFTY-FOOT GARDEN WILL GROW

Ample Returns in Fruit and Vegetables Achieved
by System and Careful Distribution of Space

MARY RANKIN THOMAS

A FIFTY-FOOT garden can be made to supply the table of the average family of five persons with fresh vegetables almost the year round. If supplemented with a three-sash hotbed it will furnish green things several weeks in advance of the season. If surplus vegetables are canned at home, the garden's products may be enjoyed during the entire year.

There are two ways of planting a garden to give the best results, depending upon what the owner wants it to do for him. He may make a permanent garden which will include some of the berries, bush fruits, smaller fruit trees and perennial vegetables, besides the ordinary "truck;" or he may plant only the customary annual vegetables. Either method is worth while, though, of course, where the home is owned, a permanent garden is better, not only for its greater variety but also because it is less expensive in the long run. But where a place is temporarily rented, it would be better to utilize the entire space for the short time vegetables. If there should happen to be too many for family consumption, during the summer, none need be wasted, for canning may be done at home so easily and cheaply, and the home canned vegetables are so good, that a supply of them would go far towards reducing the winter living expenses of the family.

The suggestions in this article are for a permanent garden, but the only changes to be made for temporary planting would be the substitution of Irish and sweet potatoes for the fruit, rhubarb and asparagus, with the space given to more of the vegetables usually planted, the varieties and quantities being governed by family tastes. Potatoes are omitted from the permanent garden because they require horse cultivation, which is deeper than can be given with the wheel hoe.

EXPENSE AND CARE

The expense of the garden may be small or great, the cost depending upon whether the work is done by a hired man or by members of the family. One plan is for the man of the house and his wife to assume responsibility for the garden, with the help of the children. If he happens to be the lover of nature which makes of him

a born gardener, he will not pass on to a paid worker the pleasure that is to be found in digging the ground, in planting, in watching the little green things come up, grow, blossom, and mature. He will keep this happiness for himself and his family, especially for the children. It is well to have a man spread a two-horse load of manure over the ground and then plow it in deeply, but all other work may be done by the householders in the early mornings and late afternoons; for a little, regularly done

reliable Cuthbert or the new, ever-bearing St. Regis. Cuthberts are larger, but the St. Regis bears the first season after planting and continues to fruit until frost.

THE FRUIT TREES

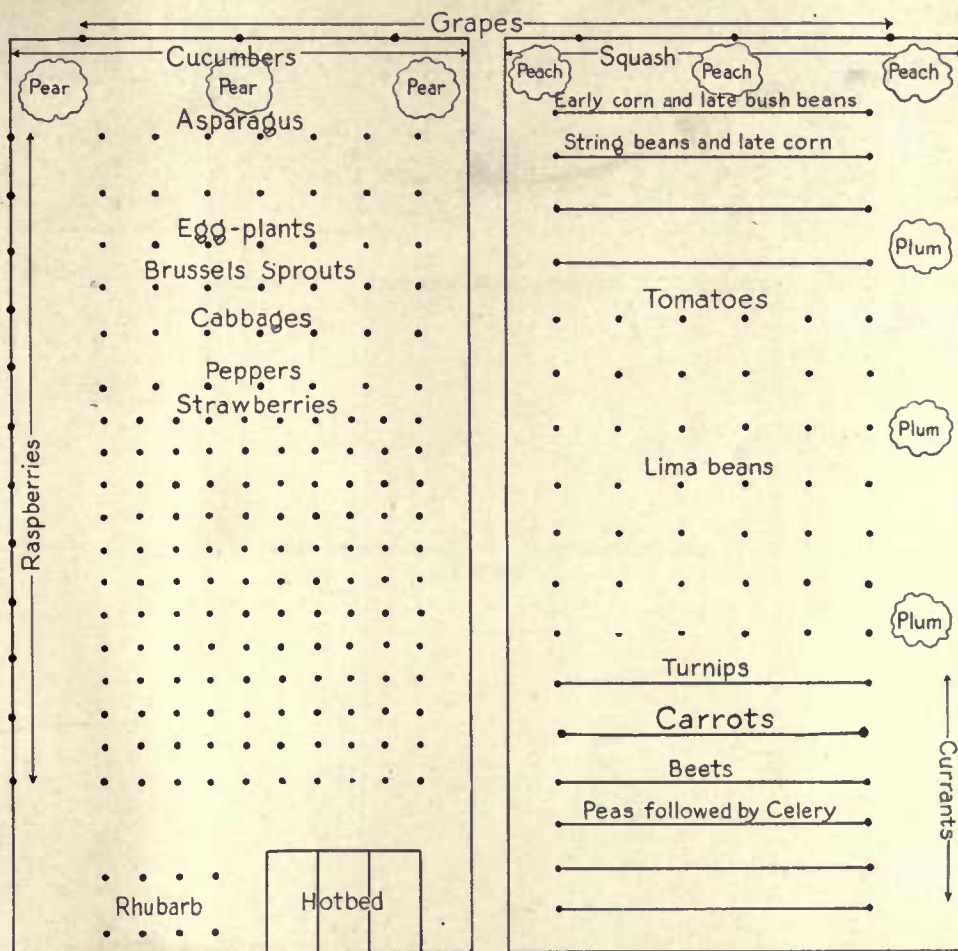
Three feet from the back fence, on one side, place three Bartlett pear trees, or two Bartletts and one Duchess, 10' apart. Six grapevines are trained over the back fence, three Concord (black) on one side, three Niagara (white) on the other, 8' apart. On

the opposite half of the garden, 3' from the back fence and on a line with the pear trees across the walk, place three peach trees, 10' apart, one Mountain Rose (early), one Elberta (mid-season), and one Late Crawford. Along the lower end of the fence on that side of the garden, place three plum trees, 10' apart, one Green Gage, one Abundance, one Burbank. Between the plums and the upper boundary line of the garden, set out five Victoria currant bushes, 3' apart. For a year or so, while the fruit trees are small, a row of early vegetables may be planted in between, such as lettuce, radishes, peas, or beans. The fruit may be planted in either the fall or spring, in October, March or April.

In the spring the first thing to do is to make the hotbed, which we will locate, in a space 6' x 9', next to the central walk and on a line nearest the dwelling house. This hotbed of three sash will give all the seedlings for transplanting, besides early

and late lettuce and radishes for the table. The space should be dug out 18" deep and a little larger than the frame of boards which is built around it, 2' high at the upper side, 1' lower at the opposite side. Good stable manure is now put in to a depth of 18", then a 6" layer of good soil mixed with sand, half and half. The sash is put on and the bed allowed to heat. The temperature will rise rapidly for a few days, then subside. When it reaches 90° the hotbed may be planted. The best way to do this is to take a piece of board, 2' or 3' long, and make shallow rows by pressing an edge of the board into the soft earth, spacing the rows 6" apart. Now sow the tiny seeds and with the hand or trowel cover them lightly; then firm the soil with

(Continued on page 66)



Intensive gardening as mapped out on the plan above will bring remarkable returns if proper attention is given to cultivation. The first year's yield of vegetables should be worth \$30 to \$40. The outlay for the first year should be \$25

every day, gives much better results than a day's work once or twice a week.

Vegetables should be planted in long rows running north and south, if possible, since they will then receive the maximum amount of sunshine and be easily cultivated with the indispensable wheel hoe. The old-fashioned beds are things of the past.

We will assume the garden to be a square 50' x 50', with a 2' walk down the middle. The permanent features, which will be taken up first, are the hotbed, rhubarb and asparagus beds, and fruit. Place the hotbed and plant the rhubarb across one side of the garden nearest the house, according to directions farther on in this article, and set out along the side fence, from the house to the back fence, and 2' from it, a row of twelve raspberries, 3' apart, either the old

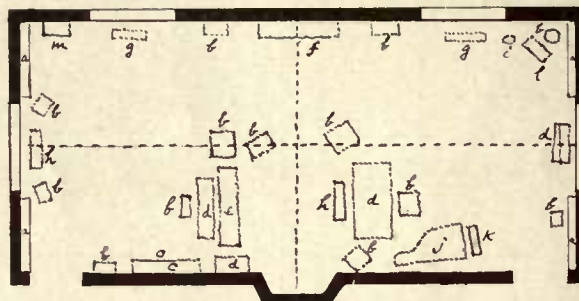
THE GROUP IN FURNITURE ARRANGEMENT

Showing How Centers of Interest, Work and Play are Created and Space is Conserved

H. D. EBERLEIN and ABBOTT McCLURE



The group around this fireplace, as shown here and in the view opposite, is a work, rest and play center, the furniture being grouped according to its uses



I As it stands, the grouping in the room above is on axes. A—bookcase, B—chair, C—chest, D—table, E—sofa, F—credenza, G—fernbox, H—low backless form, I—stool, J—piano, K—piano bench, L—secretary, M—console

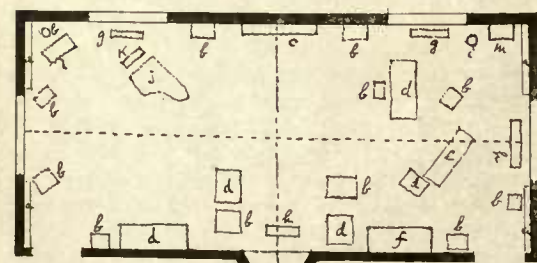
IT is just as natural for furniture to fall into groups as it is for human beings. The primary essentials are, in each case, that the groups be composed of the right units and that they be in the right place in the room.

Since groups there will necessarily be either well or ill composed, either well or ill placed, it behooves us to consider the principles of their successful formation and management, for success in the composing and placing of groups is not the result of chance but of the application of fundamental rules.

A furniture group is a number of pieces of furniture brought together either because of some affinity of function that creates a bond of relationship between them or because of some obvious fitness in creating an agreeable decorative composition.

As an example of the former might be mentioned a tea table with several chairs and a "curate" or plate stand; or, before a fireplace, a sofa with small tables at the ends or a long table in back to hold reading lamps, books and magazines.

As a familiar example of the second sort might be named a console cabinet or table with a mirror hung on the wall above it,



II Study the key above and the arrangement of this room in another manner on axis. Restful floor spaces are still preserved



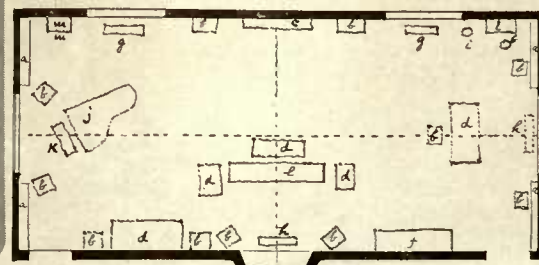
The grouping against the wall opposite the fireplace consists of a credenza backed by a large tapestry and flanked by arm chairs

The arrangement on axis is regular and balanced, giving the room the dignity befitting the tapestries, the fireplace hangings and the furniture, and conserving space

sconces flanking the mirror and chairs flanking the console cabinet.

The group need not be numerically large. Indeed, it may consist of only one piece. This sounds like an Hibernianism! The fact is that one often finds a piece of furniture, as, for instance, a coral red lacquer cabinet on a carved stand, that is so pronounced and concentrated in the emphasis of its characteristics that its force would be impaired by the proximity of other pieces. Of itself such a piece is fully capable of supplying all the decorative interest that one section of a room can stand without muddling the effect and bewildering the eye. It may properly be considered, therefore, a group of one, which it is potentially. Nor need such a piece be large of bulk to entitle it to classification by itself.

The units or individual members from which groups are formed may be classified, in the first place, as "wall furniture," such as cabinets, cupboards, tall secretaries, bookcases, mirrors and similar objects which, from the nature of their shape, structure or size, must necessarily be placed against a wall. In the second place there is the classification of "floor furniture," that is,



III A third arrangement of this room gives the more accustomed treatment of davenport before the fire, tables at ends and long table behind

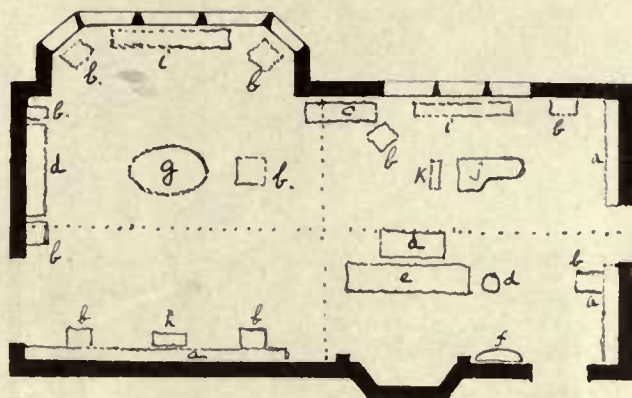
sofas, all the many different sorts of tables, chairs and the like which may either be set against the wall or brought out in the room.

In the same manner groups are to be classed as "wall groups" and "floor groups." A good example of the former would be a long table with high-backed chairs at each end; or a long chest above which is hung a large picture of decorative character or a Chinese screen. A "floor group" might consist of a long sofa facing the fireplace, backed by a table of the same length with a bench or form. This sort of grouping naturally admits of more latitude of arrangement.

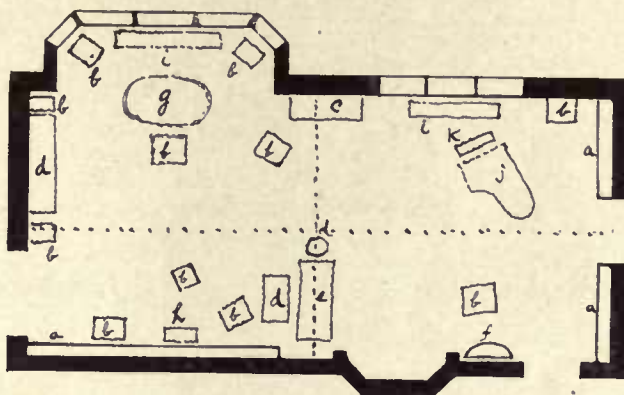
GROUP FORMATION

Ordinarily the larger and more important pieces of furniture will become the natural centers about which subsidiary pieces will be grouped. If the larger things are well arranged, the smaller things, the mobiliary satellites one might almost call them, will of themselves fall into fitting positions. The composition of each group must in itself be restrained, coherent and logical. In forming these groups it is exceedingly important to divest one's self of preconceived notions that a certain object or a certain kind of object of necessity must enter into the composition of a room, or occupy a certain place in a room. One must take up the task with a clear, unbiased mind, being guided only by the immediate circumstances, unless one is prepared to put aside everything original or distinctive and to consent to plod along in a groove of sand-papered conventionality. An obsession in favor of a convention has spoiled more than one dining-room by insistently putting the dining table in the middle, regardless of the shape and general condition of the room, without realizing that the physical center is not necessarily the center so far as convenience and interest are concerned. One of the illustrations shows an English dining-room whose owners candidly recognized conditions imposed by the architecture and made a thoroughly satisfactory grouping of the dining table and its attendant chairs in a bow window opening on a delightful garden. They had an admirable chance to spoil the whole effect by doing the conventional thing and putting the table in the middle of the room.

It is easy to deduce the plainly implied principle that a furniture group should be not merely a focal point of visual interest, but a focal point of practical utility and convenience as well. No matter how fine the furniture, there is no use in displaying its charms un-



IV Above is shown an irregular shaped living-room in which it is impossible to arrange the furniture on the architectural axes. In the diagram there has been created artificial axes and the furniture is arranged on them effectively. A—bookcase, B—chair, C—chest, D—table, E—sofa, F—console, H—tea stand, I—settee, J—piano, K—piano bench



V Or again, the furniture can be grouped off axis, in fact, no attempt made either to create or observe an axis. The result is much better and infinitely preferable

less its system of grouping contemplates comfort and utility first of all. Comfort and utility must be the ultimate tests of the value of the grouping. Furniture that cannot be conveniently used on account of its placing or furniture that obstructs progress through a room is ill grouped. No decorative canon is valid if it is not based on utility—the fundamental purpose of all furniture.

In starting out to arrange the furniture of a room and determine the location of the groups of which the composition is to consist, the first step is to make a careful survey of the architectural conditions which are to supply the background. At this point it will be a great aid to clear planning, as well as a saving of experimental effort, to make an accurate floor plan of the room, or better still a set of duplicate blue prints of the plan, indicating the position and measurements to scale of all door, window and fireplace openings, the projection of the chimney jambs and the position of all lighting fixtures and attachments. On this may be made several trial diagrams, working out the various grouping possibilities and deciding which best meets the requirements. This furniture diagram will be of value in indicating the architectural axes of the room, whether it is ultimately decided to arrange the groups on axis, in a more or less symmetrical composition, or off axis from the room.

PLACING THE LARGE PIECES

The next step after completing the survey of architectural features is to decide upon the logical placing of the larger and more important pieces of furniture, the nuclei of the group that will be completed later. And in this

process we naturally dispose of the "wall furniture" first. In so doing, the character of the pieces themselves will, to a certain extent, determine their placement. For example, a long 16th Century Italian table will naturally have the longest unbroken wall space assigned to it. In most conditions, it would be a bad mistake to set such a piece in the space between doors or windows where it would barely fit it, leaving no room for chairs or other flanking objects. Such a piece demands sufficient space in which to dominate its own group. Moreover, the treatment of the wall space above it must be accommodated to the existing conditions.

In this matter of the relation between wall adornment and furniture grouping it may be observed that oftentimes a certain place has to be assigned to a certain

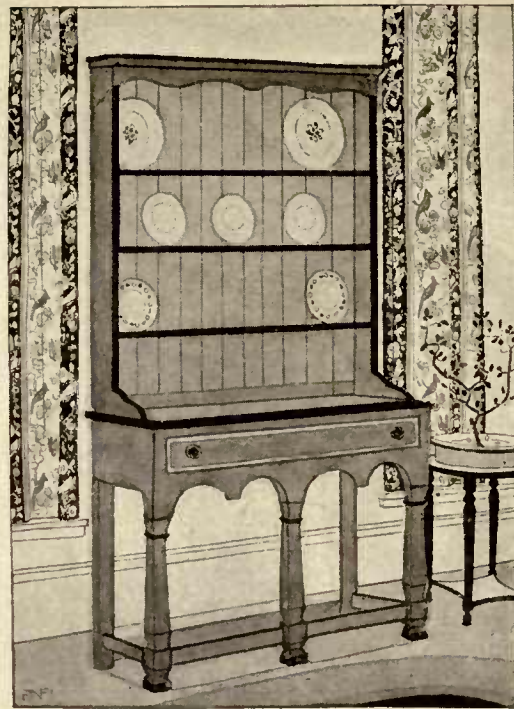


Finally, the room itself as it is arranged without an axis. In the bow window is a dining corner. The rest of the room serves for living-purposes

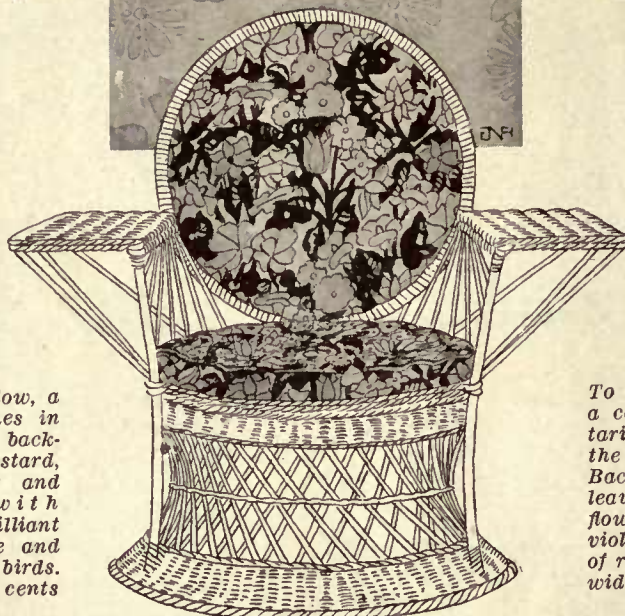
(Continued on page 90)



There's a breath of the sea and wind-swept dunes in this gull cretonne for the seashore house. It comes with black background, old blue and brown designs with birds in yellow, white and mulberry, or a putty background with taupe and blue motifs and yellow, red and tan gulls. 36" wide, 59 cents a yard



Quite European in character is the quaint bird design going so well with early English furniture. On a black stripe are figures in greys, brown and putty. The cream stripe carries cool green foliage, mauve and mulberry flowers and green and brown crimson-breasted birds. 36" wide, 59 cents a yard



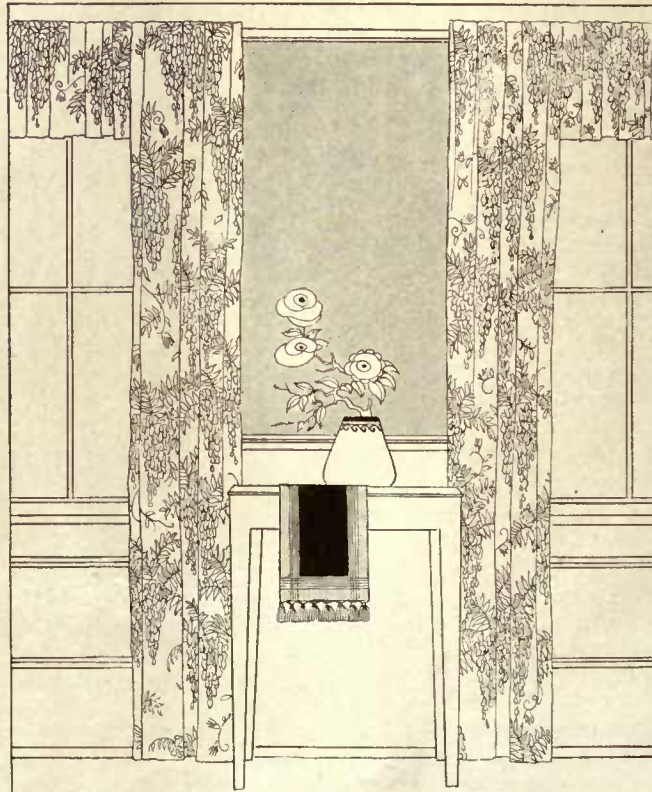
To left and below, a linen that comes in a variety of backgrounds — mustard, black, white and natural linen with rose flowers, brilliant green foliage and bright colored birds. 36" wide, 50 cents a yard



To right and below, a cotton taffeta wistaria, charming for the country house. Background is white, leaves cool green and flowers in natural violet or soft shades of rose. It comes 36" wide and is priced at 48 cents



For the living-room, sun parlor or porch comes a gay cotton taffeta shown above. It is procurable in many color combinations, the best having a white background with black foliage and mustard, rose and blue flowers; another with mustard, mauve and blue flowers. 48 cents



COLOR TENDENCIES IN SPRING FABRICS

Despite unsettled conditions, the new linens and cretonnes are unparalleled for their variety of pattern and beauty of color. Nine of the latest fabrics selected especially for HOUSE & GARDEN readers are shown here with suggestions for their use. Names of shops will be gladly furnished or purchases can be made by writing to The Shopping Service, HOUSE & GARDEN, 445 Fourth Avenue, New York City

WE are recovering from Poiret—Heaven be praised!

A few years back the color cacophonies of Poiret and Hoffman gave the world a shock. But we took them into our homes, nevertheless, even though they weren't livable. The latest line of fabrics seems to be 'convalescing. Colors are less startling though no less brilliant; they are blended. The designs are more natural and, on the whole, the fabrics are more comfortable to live with than of yore.

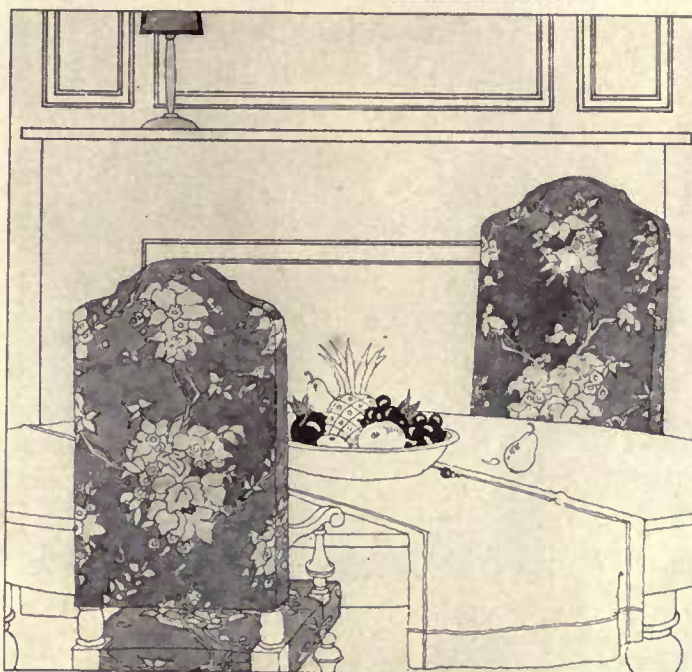
The most popular colors? Judging from the demands of those who shop early for their Spring fabrics, one would say that reddish lavender, navy blue and Alice blue combined with lemon yellow, and emerald and sage green are the predominant tones. Black and white as a combination, of course, has quite gone out.

And from these unsettled times we have reaped at least one benefit—the imported fabrics that used to fetch sky-high prices are now being copied in a more reasonable line by American manufacturers. Moreover, the increased use of linens, cretonnes and similar fabrics is evidently so encouraging to the manufacturers that, in spite of the conditions that exist in Europe, the Spring showing is resplendent with pattern after pattern showing originality and genuine worth in both design and color.

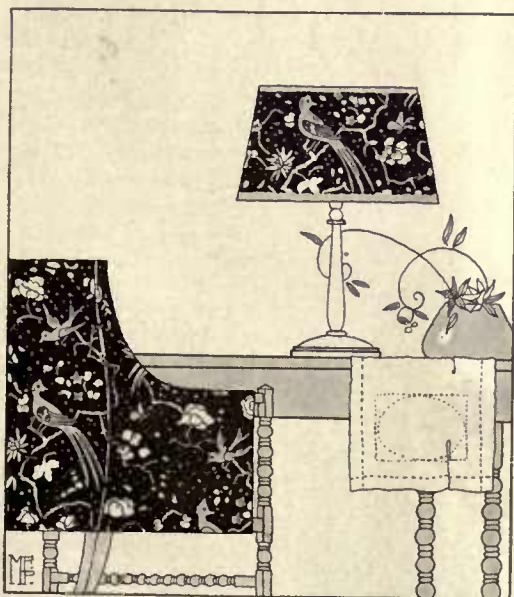
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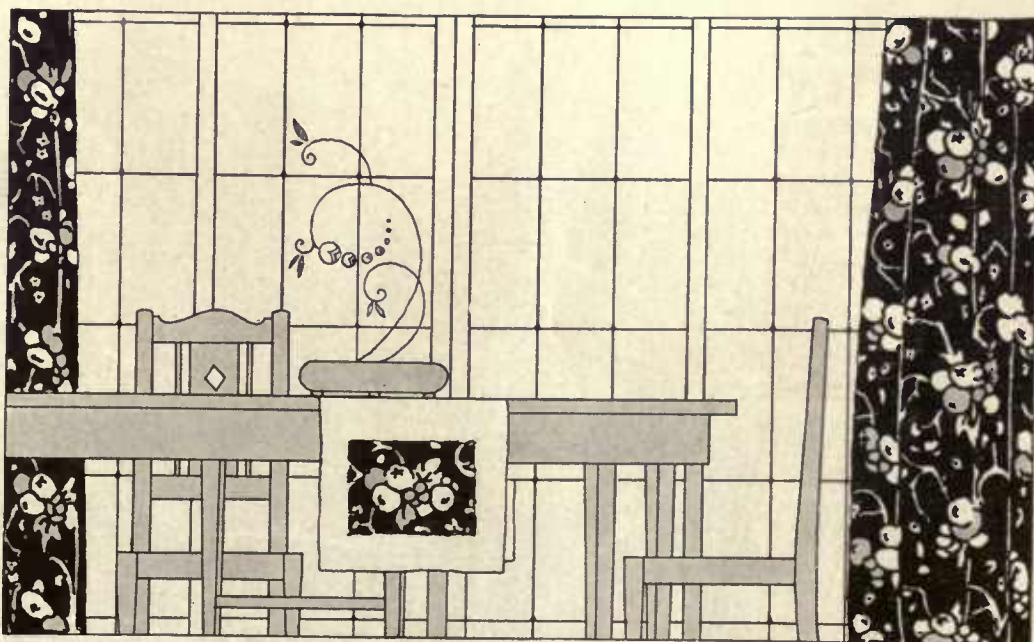
The Jack-o'-lantern pattern on the chair and above comes in several shades of blue, crimson and violet against white. It is even more effective with a black background and orange, green and old blue motifs. 50 cents a yard



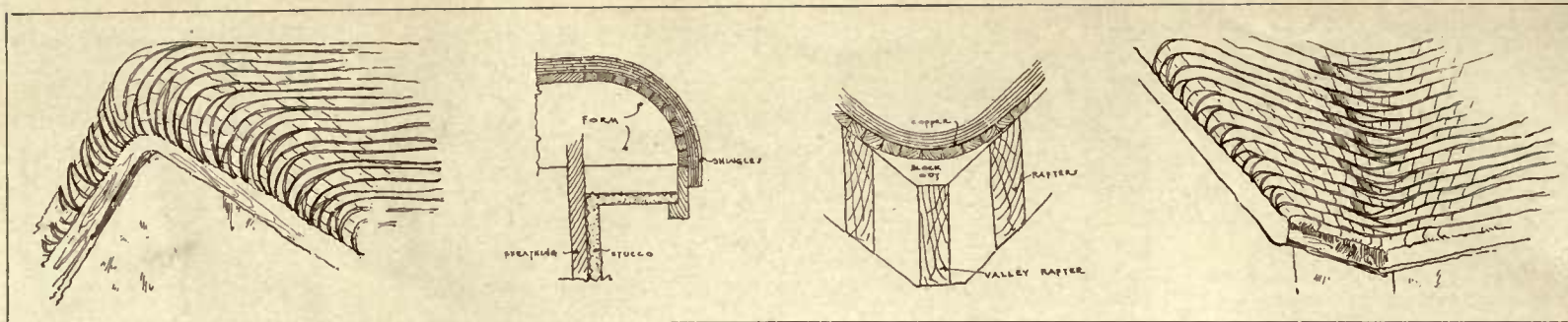
A beautiful example of hand-blocked French cretonne, suitable for upholstery or curtains, comes with a putty color or black background and sprays of flowers in greens and browns, red, violet, tan and grey. 31" wide, \$1.75 a yard



"Jewel Cloth" is a new departure in domestic cretonnes. On varicolored backgrounds, but particularly effective on black, are sprinkled gold dots. White trees and gay flowers are silhouetted against it. 36" wide, \$1.35 dotted ground; 85 cents plain ground



A very modern apple design fabric suggests the dining-room. On a white ground are brown twigs, green leaves, natural color blossoms and red and yellow apples. One color line is shown in the photograph above and the other—with a black background and violet apples—in the drawing. 36" wide, 85 cents a yard

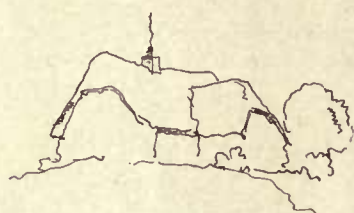


At the eaves there is a special problem caused by the necessity for accommodating straight shingles to the curves. The method is shown above

In the open valleys a curved piece of boarding is fitted in before the shingles are nailed on. A sheet of copper or lead insures it against leaking

SHINGLE AND THATCH FOR THE COTTAGE ROOF

The Old and the New
On the Modern House



INSTINCTIVELY all men love a cottage in a dell. It would seem to typify simplicity, intimacy and contentment—virtues that we crave in an age of complicated living and glacial indifference to the things that count. And so we visualize the cottage—a little dwelling beneath a thatched roof, a tiny giant with tousled hair.

While it is true that the cottage type of architecture has suffered many alleged improvements and modifications, the roof of the cottage permits no such changes. Thatch, either in its old form or in the form of shingles laid to simulate thatch, is a *sine qua non* in satisfying cottage architecture.

SHINGLE THATCHING

In the best style of shingle thatching, the shingles are laid $1\frac{1}{2}$ " to the weather, thereby making the thatch ten or twelve courses thick. This makes a heavy roof and, of course, a more expensive roof than one on which the shingles are laid regularly. It has the advantage of preventing leaks, however, a danger current with shingle roofs where the wood warps under the heat of the sun, especially on the exposed curves of ridges and eaves.

The choice of wood to use for this purpose is not restricted, although white and red cedar are preferable. For this sort of roofing cypress is too stiff. These shingles



Photographs by Gillies

Shingle thatch is the roof culmination of the cottage type of architecture. With any other style this roof is out of place, for it calls primarily for simplicity and intimacy

Described by GUSTAVE CARETTO

Sketched by FRANK J. FORSTER



come in bundles of 250 each, and in length vary from 12" to 16", 18" and 24". There is a varying width in the individual shingles, and those that are too wide the carpenter splits as he nails them on the furring. In the course of weathering the split becomes complete.

The foundation for shingle thatching is composed of (1) the roof rafters themselves, which in this case should be especially heavy because of the weight of the many courses of shingles, augmented in rainy weather by the quantities of water the wood absorbs; (2) preferably a roof-boarding or sheathing should cover the rafters or forms, following the curves set by them; (3) a heavy ply roofing felt, on which the thatch is nailed.

EAVE TREATMENT

The shingles are, as has been noted, laid in courses about $1\frac{1}{2}$ " to the weather, resulting in a very heavy roof. At the eaves there is a special problem, caused by the necessity of accommodating the straight pieces of wood to the curve. Here the shingles, though of varying widths on the roof itself, are uniformly cut very narrow, running from a scant inch, or even less, to about 2". By overlapping them the problem of the curve is overcome, and since so many shingles are used—they are sometimes six deep—there



The thatch simulation is successfully carried out with shingle in the curves and valleys of this roof. It covers the residence of Mr. Burrows at Hartsdale, N. Y., of which A. J. Bodker was architect

is little danger of penetration by water even in such an exposed place. It is always wiser, however, to break the joints, on account of the danger of warping in the cracks between shingles.

VALLEYS AND FLASHINGS

In open valleys, a curved piece of boarding is fitted in before the shingles are nailed on. On ridges the shingles are cut very short and laid close together, while on the actual angle of the ridge itself, covering the rear ends of the shingles, is nailed a piece of rabbeted wood covered preferably with copper or sheet lead. This insures that the ridge will be water-tight.

The flashings (small gutters or pans to be used in open valleys or at the angle of roof and wall) should be of copper. They are sometimes made of tin, but this is likely to rust and leak.

Various expedients are resorted to in order to give the desired impression of age and unevenness. The shingles, as has been said, are split in unequal widths, thus detracting from any effect of stiffness. The butt ends of the shingles are sawed unevenly to form a wavy line. In some cases an occasional slight weak rafter is inserted in the roof, providing for a sag in the construction at intervals, and securing the rolling effect of an old roof.

It may be mentioned that it is possible to use a thatch of this sort at greatly reduced expense by laying the shingles at the ordinary width of $4\frac{1}{2}$ " to the weather, instead of $1\frac{1}{2}$ ". This makes a very attractive roofing, although of course the effect of thatching is greatly reduced.

The life of a shingle roof of the first quality averages 20 years; the second quality about 15. This is of course controlled in a measure by atmospheric conditions; sea air is very bad for thatch in our variable climate. When the roof wears out, it is necessary to re-shingle, a point to be borne in mind when considering the expense of shingling compared to other materials.

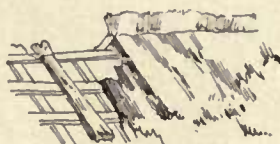
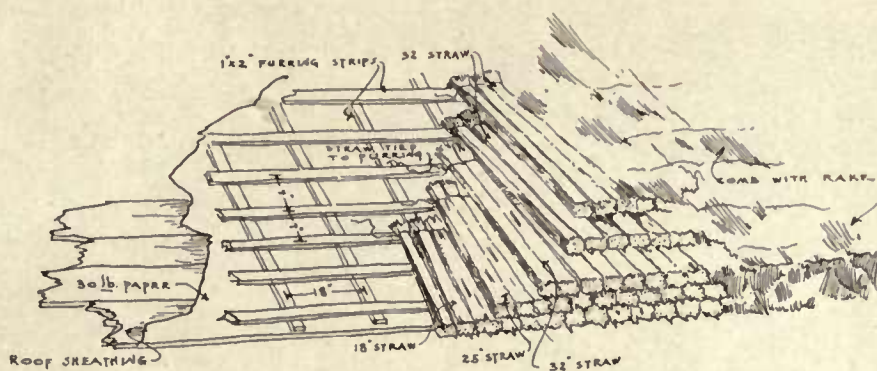
The life of any shingle is doubled by having it preserved by a stain. The stain of course depends on the design and color of the house; a preservative stain is advisable, for obvious reasons.

RYE THATCHING

Then there is the old-fashioned thatching which appears on English cottages—of which, as before noted, the shingle thatching is only an imitation.

For this type of roof, the first requisite is rye straw. Wheat straw is also good, but this cannot be procured here in the East. The straw—and this is a very important point—must be procured in bundles, not bales, for the straw in the bales is broken. The best thing to do is to take a trip up into the country, find some farmer who has a hay-loft full of rye bundles, and persuade him to part with what you need of it for a reasonable sum.

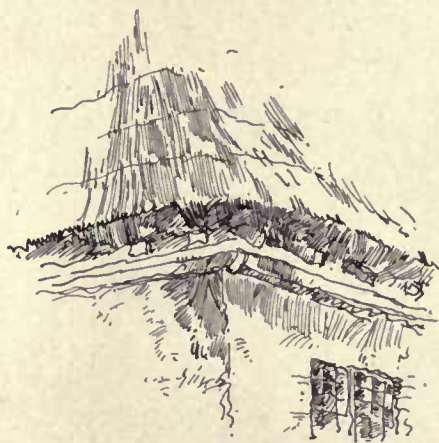
In this climate, before the thatch is applied, the roof must be wood-sheathed—made into what is called a tight-boarded roof by



The above sketches show a cross-section of the rye thatch roof, the method of tying on the bundles and of interlocking them at the ridge



The effect on the ridge of a rye thatch roof is not unlike that of a stiff, straight comb



After the bundles are tied in place the ends are clipped straight to give the above effect

the use of $\frac{7}{8}$ " tongue-and-groove North Carolina pine over-rafters. Over this is laid a layer of 30-lb. asphalt-saturated felt. Then, on the felt, 1" by 2" furring strips—18" centers—running the length of the roof. Another layer of furring strips, cross-ribs this time, goes above this; in dimensions the strips are the same, 1" by 2", but they are laid with 9" centers. You will see that the general effect is that of a checker board with uneven squares, or rectangles.

TYING ON THE RYE

The roof is now ready for the thatch. The bundles should be untied and combed; then the thatch is re-made into little bundles, about as thick as one's fist, care being taken to keep the heads all at

one end. With scissors or snips the rough ends of the bundles must then be evened off. Completed, the bundle is about 4' long, tied loosely about 6" from the butt-end.

Some bundles will be short, and these should be used for the eaves. The eaves are done first. The thatch is attached to the roof by means of a tarred, loose-spun twine, known as binding twine. This is

tied to the end cross-rib on the eave, then wrapped around a bundle, and knotted with a running hitch—a sort of slip knot. In every case the butt-ends are placed upward, and the heads down.

When the first bundle is secured, a second is placed beside it on the roof—working across—and fastened in similar fashion. The running hitch leaves the free end of the twine loose for attaching each successive bundle as you come to it.

When the eave course is completed, a new piece of twine is fastened to the cross rib, just above the first course, and the second is begun. In this manner, building up row over row, the roof is covered.

At the ridge a slightly different treatment is necessary. Take a bundle of the straw, tie it firmly at one end, wrapping the twine around it for 4" or 5". Part the other end of the bundle and split it, fitting it over the ridge, so that the tied end sits up on the ridge. Continue affixing bundles in this way, until the ridge is covered. The bundles should be secured underneath by catching them into the cross-ribs on both sides enough to hold them firmly.

When the roof is finally covered, it should be neatly smoothed over and combed out with a rake. Where the thatch is tangled on the ridge, it must be trimmed with scissors until it is even.

THE LIFE OF THATCH

The life of a thatched roof is about as long as that of ordinary shingles. It would not keep out the rain for more than 15 or 20 years, were it not for the waterproofing beneath. This will keep the roof water-tight for a hundred years.

There is, of course, danger of fire. Another destructive, if less dangerous, menace is mould; something in the quality of the rye is supposed to be accountable for this, but it is not possible to choose so as to avoid its occasional attacks.

In this country, as in the case of shingles, the unevenness of atmospheric conditions encourages rot. In the course of time the rye weathers a beautiful dull shade of greyish-brown, the very tone a cottage in a dell should have. . . . But—and this is a "but" to consider—its cost is expensive—an expert charges about \$0.60 per square foot for the job.

So much for the details of application—somewhat boresome, perhaps, but withal essential to a full knowledge of what the thatch roof should be. I have said but little of the broader reason—atmosphere—which underlies the use of this type of covering; for, after all, this must be seen to be understood.





In the bright lexicon of Pullman cars there are no names that compare with the life stories blazoned on the sides of the Birmingham Tally-Ho! coaches. Modern social opportunities, too, are tame



And what hostelry of today can boast the importance of The Lord Nelson Inn? What are a beggarly half-dozen taxis against these —“four-in-hand, whisky, buggy, gig, dogcart, curricule and tandem”

BUCKS, FRILLS, and HORSEFLESH in OLD ENGLISH PRINTS

Ancient Gossip and Scandal that Lend
an Air of the Ancestral to a Room

CLIFFORD POPPLETON

Prints by Courtesy of M. Knoedler & Co.

Furniture by Hampton Shops

YOU are waiting one day in the roomy hall of some friend's country home, before a cheerful open wood fire, perhaps, what time George puts on his heavy shoes preparatory to joining you in an exhilarating tramp through the cold-whistling woods of early winter, when your glance leaves the dancing firelight for a moment and notes an old print hanging in a thin, black frame above the heavy oaken mantelpiece.

Your deep chair before the crackling logs is too pleasant to get out of, though, and you think, as you toast your toes, of the big snows that are due, and what times they must have had of it traveling in the old days before the limousine and the luxurious transcontinentals simplified locomotion.

Having a hazy liking for prints, scenes of ye olde Englishe stage-coach days and that sort of thing, don't you know, you resolve that when George comes down, and it is really necessary to cease basking, you will take a good look at that fellow up there.

Your knees begin to get so confounded hot, however (bless the fellow, he's had time to put on forty pairs of shoes), that you get up, and George arrives just as you are tip-toeing on the hearth with your muddy feet in an endeavor to look at the print and avoid scorching your shins at one and the same time—and not succeeding.

BEING a man of some practical sense, George takes it down, and leads you firmly over to the window-seat where you may admire it in comfort without danger of complete incineration.

"Fine old thing," says he casually. Mighty little cares he for *your opinion*; you are no collector.

"A Barouche." You read the title. H'm, so that is a barouche. It is like nothing so much as half an eggshell, oval end down, suitably paneled, and sprung high and dry above four spidery wheels; a Cinderella's coach for fragility. How any woman ever

got into one of these contrivances passes your comprehension. There's no step in sight, and it's four feet if it is an inch from the ground to the floor of the egg-shell. Ah! maybe she was lifted in; that's the idea, decidedly. Some women were lifted in, anyway. 'Twould come natural to a gallant age, 'pon my honor.

But there's more in the print than a barouche, there is fine action. My lord Boldblade is on the box, hands full of reins and whip, and he is tooling four spanking grays down the road at fifteen an hour or you're a Dutchman. Two silk-hatted flunkies are perched up on a ledge at the back of the flying equipage.

"By gad, they're stepping it out!"

"How's that for horseflesh?"

"What an elastic motion!"

"Those fellows led a rare life."

"I should say."

"How much did it cost you?"

"Two hundred and eighty, at an auction in New York."

"For the love of Mike, what a price!"

"The bidding started at ten dollars, and there were half a dozen in the game up to a hundred and fifty. It's a rare impression; engraved by R. Hixon, 1813."

"Any more around?"

"Yes, I'll show you sometime. Let's get out now, or we shall be back late for supper."



Remnant of the swashbuckling beaux themselves, the atmosphere of an old sporting print is a certain antique swagger, a venerable smartness; as witness this bit of hallway

AND so it goes; George sells you one or two prints cheap, and you buy others whenever the chance offers. Sometimes you spend ten and sometimes fifty. It is a new excitement in life.

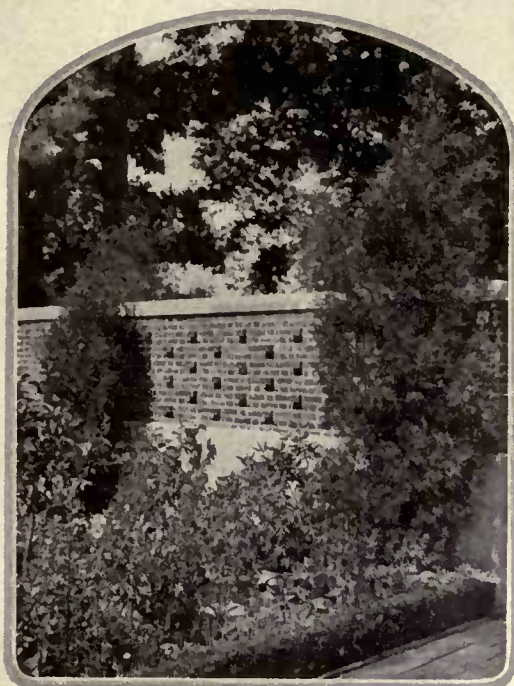
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IN THE GARDEN OF JAMES PARMELEE, *Esq.*

Washington, D. C.

CHARLES A. PLATT, *Architect*

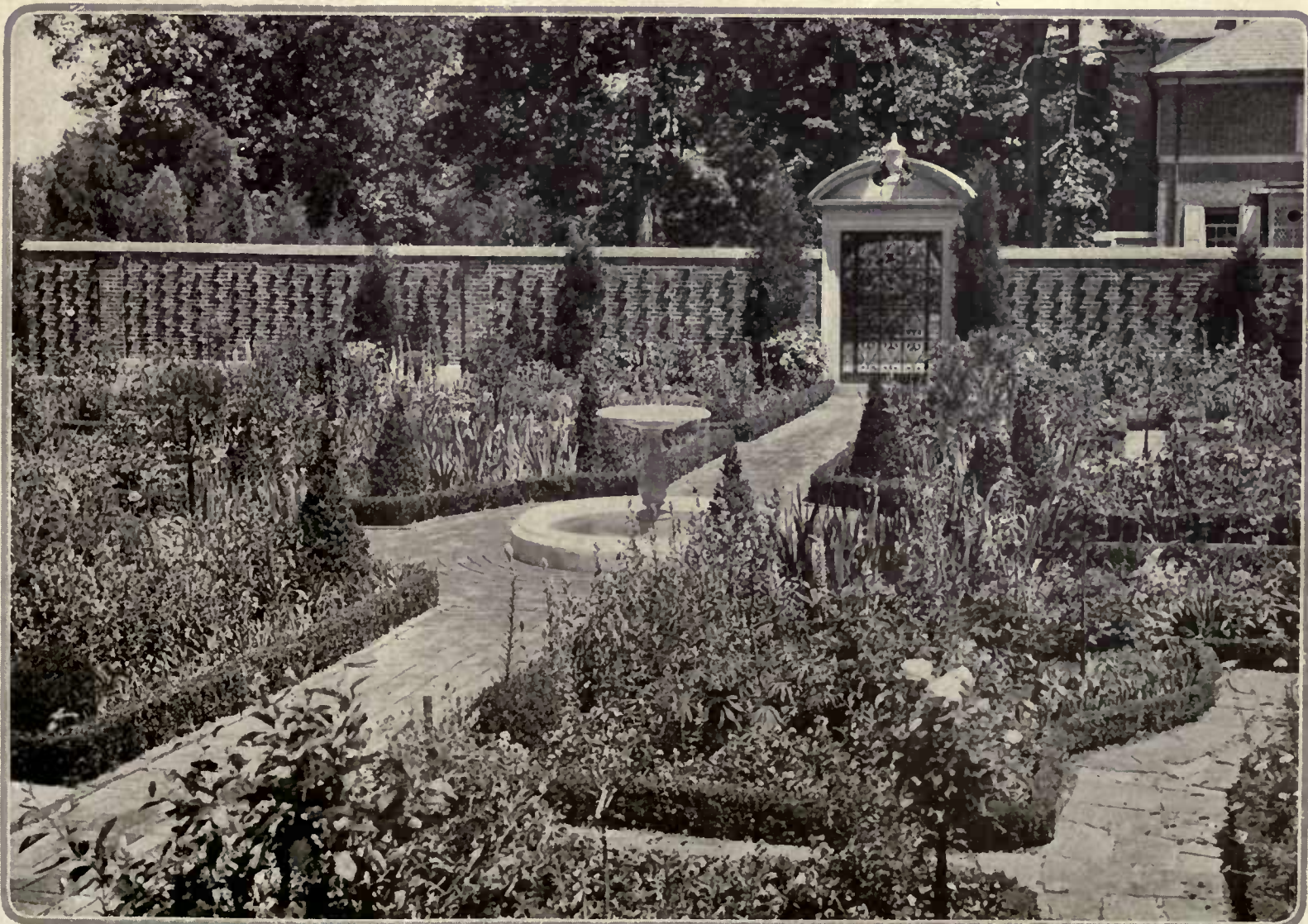
Photographs by Gillies



The feathery foliage of arbor vitae and the richer green of boxwood hedging stand out in marked contrast to the lines and color of the brick and cement wall

Approaching the garden from the side, five steps lead down from the higher ground. From them the axial walk leads to a pool and fountain in the center

Save for the rough flagged smaller pathways, it is a brick walked and brick walled garden. Pleasantly relieving shadows are cast by the projecting bricks in the wall, which are regularly arranged





Hollow tile, coated with rough-texture white cement plaster, forms the exterior walls. Pleasing contrast is introduced by ivory-painted woodwork, stone foundations and solid, dark green shutters. A really novel note of effective exterior development is found in the roof treatment

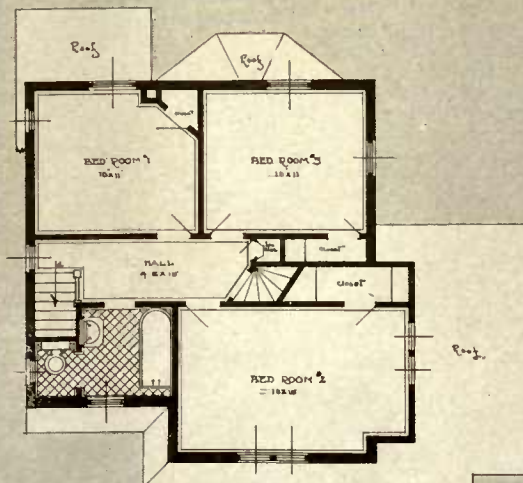
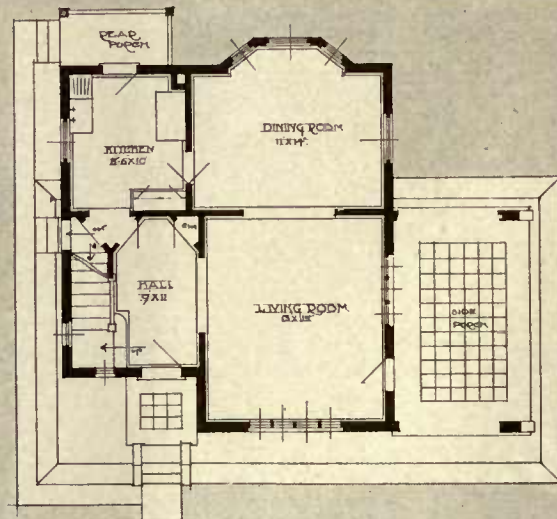
Although the roof is of shingles, it is as rich in color variations as though mottled slates had been used. Prior to their application to the roofing frame, the shingles were dipped in several different shades of green stain and then applied at random

A COUNTRY COTTAGE OF COMPACT LINES.

WALLACE & WARNER, Architects

On the first floor an hexagonal hall is created by the provision for a small corner closet and a diminutive passage leading to the kitchen. From this passage stairs lead to the basement, a door being located at the landing to permit convenient and ready access to the cellar from outdoors

The upper floor is marked by rigid economy in the allotment of hall area and by a proportionate prodigality in closet space. In addition to the storage facilities on this floor is a large attic store room above. The plan is compact and livable



A LITTLE PORTFOLIO OF GOOD INTERIORS



Photograph by Wurts Brothers

The fireplace is the focal point of the room. It is also the point about which furniture is naturally grouped. For this reason it should be given a decorative treatment that justifies its prominence. In the residence of George E. Turnure, Esq., in New York City, is the fireplace pictured above. Its dignity lies in the faithfulness of its architectural detail. In the broken pediment is set a basket of flowers. The simplicity of the mantel garniture is in keeping with the lines of the overmantel. Miles & Greenleaf, architects



Photograph by Wurts Brothers

The livable living-room affords open restful spaces and the furniture is so grouped as to form centers of convenience and comfort. But there are winter centers and summer. In this view of the living-room of the residence of J. S. Schieffelin, Esq., at Monroe, N. Y., the centers of interest are for summer. The decoration is consistent in every detail from the hand-adzed beams and brocade fringed frieze to the broad floor boards. B. B. Smith, architect



Photograph by Gillies

Nothing is more successful for the background of a room than wood properly paneled and finished. It has dignity, diversity of interest and warmth of tone. In the residence of William J. Tully, Esq., at Locust Valley, N. Y., wood has been used. It gives formality to the entrance and makes a perfect setting for the Gainsboro and the few pieces of well-selected furniture. Kenneth Murchison, architect



Photograph by Gillies

The popularity of the Italian mode in decoration is unquestioned. It is sparse but comfortable, dignified but not too cold. Our American lives require backgrounds of this character. The dining-room to the right shows that mode consistently carried out in both furniture and architectural background. It is in the residence of W. W. Lawrence, Esq., at Watch Hill, R. I., of which Mott B. Schmidt was the architect



Photograph by Gillies

The beauty about wicker, willow and reed is that they combine so well with painted furniture and with mahogany and walnut in informal rooms. The living-porch above, which is in the residence of George E. Ide, Esq., at Locust Valley, N. Y., is informal in its green lattice frieze and woodwork laid directly against the white brick wall. Mahogany and reed in natural tone have been successfully mixed. The floor is of small red tiles with fur and Indian rugs thrown over it. The davenports by the fire are comfortable and well placed.

J. Gamble Rogers, architect

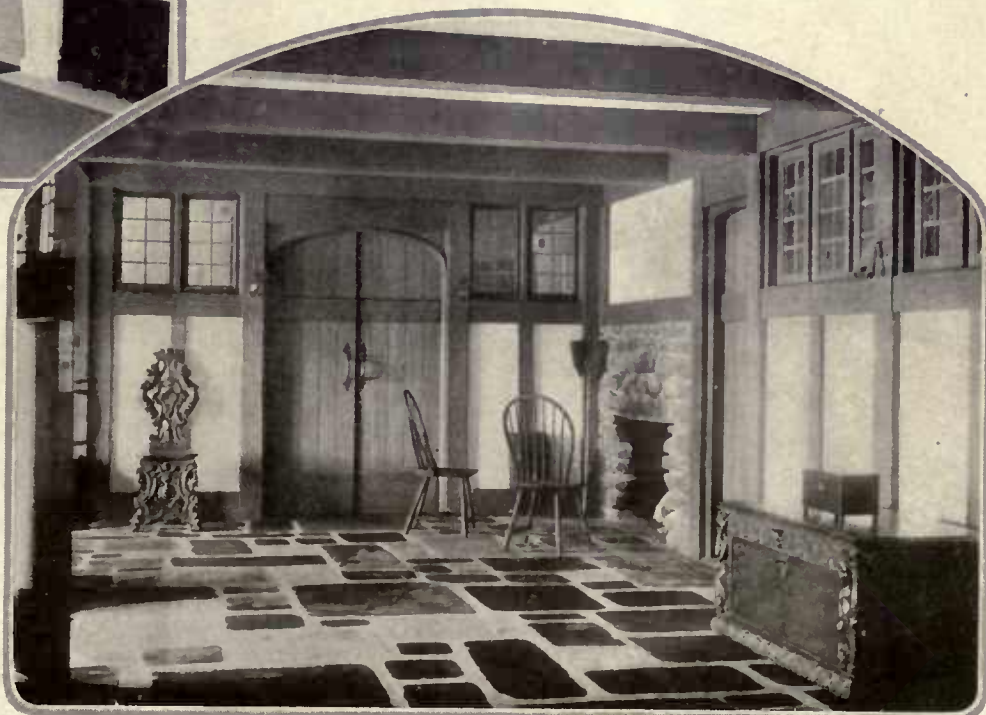


Photograph by Gillies

Dining-rooms and bedrooms require only the essential pieces of furniture. An example of this is seen above, in the residence of C. L. Brokaw, Esq., at Glen Cove, L. I. The walls are plain, interest being given by one or two French prints. The curtains are simple and dignified. The furniture is conducive to restfulness and the lighting is so arranged as to give the maximum of service and effectiveness.

Charles A. Platt, architect

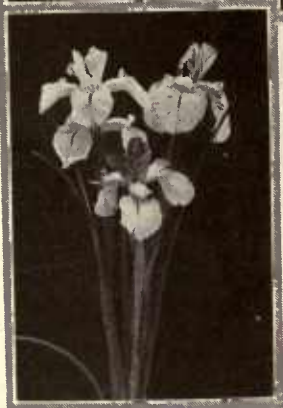
An unusual entrance hall has been created in the residence of Dwight Holbrook, Esq., at Hartford, Ct. The floor is of large flagstones laid irregularly in wide white bonds of cement. The woodwork is hand-adzed with white plaster panels between. Above are lights of leaded glass in small panes. An outside fireplace is built in one corner. R. F. Barker, architect





The English iris, above and to the left, is the oldest cultivated species in the western world. An excellent example of the best use of these splendid plants

The true *Iris Germanica* is purple and yellow, and though closely related to the so-called "German" hybrids, is not identical. Hybrids above and at the right



FLOWERS OF THE RAINBOW GODDESS

GRACE TABOR

Iris flowers last from three to six days. Cut them before the petals unfold, to get the fulness thereof. Never bunch them in vases, but arrange singly, with a leaf or two, in a Japanese flower holder set in a flat, shallow bowl of water. This alone preserves the character of the flower and leaves.

NO flower is so happily named as this namesake of the rainbow goddess; for what but the rainbow's self is of such color as the iris? Look carefully and for a long time into the depths of almost any common iris flower, and you will see these colors come out more and more, as it were—see them glistening on it much as they play on the filmy surface of a great bubble. Like the rainbow in very truth, here is a flower that shatters the shafts of light which fall upon it into countless tiny darts of pristine color, so that the entire range of the spectrum's scale plays under the vision of the close observer.

That this is not true of every part of the flower I am perfectly willing to admit, but that it is true of the heart of the aver-



In their native land Japanese iris flowers attain a diameter of 12" or more



Look long and carefully into the depths of an iris flower and you will see there a wondrous play of rainbow colors



Iris Sibirica, tall and free growing, has been in our gardens a century

age flower I think there is no doubt. Even the commonest "blue flag" reveals these treasures when carefully observed. And once you catch it, I warrant the iris will take a place in your thoughts and heart quite apart from all other flowers.

For some reason, this rather large family of plants has been divided into races associated with certain races of human beings. We are all familiar, for example, with German iris; most of us have heard of Japanese iris; some recognize Spanish iris when they see it growing; to others the English iris is familiar; and most of us, I think, have heard of Florentine iris.

Now considering that here is a family that practically girdles the globe in the north temperate zone—the greatest num-

bers are found between about 33° and 40° north latitude—it is evident that there must be a great many more races represented than those named; and also it is evident that German iris and English iris cannot come from either of those countries. So this system of classification is somewhat out of point, as it were.

THE IRIS VARIETIES

As a matter of fact, there is just one iris entitled to be called German iris: *Iris Germanica*, so named by its official sponsors long ago. It is native to central and southern Europe, blooms usually in May, is purple with yellow beard, and is not the parent of the great mass of hybrids which pass generically as "German" iris. These are closely related to it, it is true, through a percentage of allied species; but *Iris Germanica* itself has but few varieties, being a reluctant seeder and therefore not a promising species for the hybridizer.

The lovely Florentine iris is usually one of the parents of the so-called *Germanica* hybrids. It is *Iris Florentina*, the earliest flowering of the tall and showy kinds, with large flowers of a gleaming greyish white over which the color I have already mentioned plays remarkably. The orris root of the chemist is the root of this species; and flowers and root both have the delightful, refreshing odor. This is also native to central and southern Europe, and a near relative of *Iris Germanica*. A natural pure white variety of the species is found in Spain and the Island of Cyprus, and is distinguished by the varietal name *albicans*. Both the species and the variety are lovely.

Perhaps the most striking difference between the few true *Germanica* hybrids and the *Florentina* hybrids is the fragrance of the latter, and the lack of scent of the former. Still another fragrant species is the Juno iris (*Iris pallida*), usually violet in color and closely resembling *Germanica*, save for the scent and the later flowering period. It blooms about a month later, or along in June. The variety *speciosa* of this is lovely, with light blue flowers borne on long stems.

The commonest iris of our gardens generally, then, is of the so-called German strain, but properly Florentine or Italian. The yellows and browns have been introduced through crossing with *Iris flavescens* or *Iris variegata*, or perhaps both. The first comes from the Caucasus and has bright light yellow flowers raised on long stems, showing darker yellow bearding; and the second is from Turkey and south-

ern Russia, with deeper coloring generally, the outer segments of the flower, or "falls," being richest, warmest brown like old port wine, while the inner segments, called the "standards," are bright yellow veined with the darker shades. Once fixed in the mind, these species will nearly always reveal themselves in their hybrid offspring.

With the Japanese iris we take up a totally different race—as different as these people of the Orient from whose land they come are different from the people of the western world. The plants form strong clumps, but the leaves are thinner and

enormous, and a month later in bloom than all other irises which we have.

This species is *Iris Kaempferi*, or *Iris laevigata*—the names are synonyms—native to Japan and the eastern portion of Siberia. The first plants were brought from the Orient to Ghent away back in 1857; but for some reason, popular interest in them has only recently seemed to awaken. In the beginning, of course, only the hybrids produced by the wizards of Japan were available; but western growers have taken a hand and developed some lovely varieties. All from Japan are supposed to be variations of the one species, bred by careful selection rather than by crossing, but the European growers have hybridized *laevigata* with *setosa* (which is also a Japanese species).

ENGLISH IRIS AND OTHERS

The species which we call English iris (*Iris xiphoides*) is said to be the longest of any in cultivation, in the western world. It came originally from the Pyrenees Mountains, and differs from the species already discussed in being a bulbous-rooted plant. The Spanish iris is also bulbous rooted, and there are numerous others belonging to this division which are not generally cultivated. These are offered in the fall usually along with other bulbs, for fall planting. They are perfectly hardy and will multiply rapidly when once established. Certainly no one ought to be without them, for there is no more graceful flower in the entire family than these two. I couple them, for they are closely allied and very much alike, although the Spanish iris shows greater color variety and contrast. This blooms earlier than the English, and is more delicate in flower and leaf. Its proper name is *Iris xiphium*; but dealers list it as *Iris Hispanica*, while the other so-called English iris is sometimes dubbed *Iris Anglica*. In ordering it is well to remember this, for otherwise a catalog may not seem to offer either one,

though both may be available.

A rather recent development in the hybrid world is *Iris interregna*, a cross between a dwarf form—really between a hybrid of this dwarf form—and *Iris Germanica*. The results of this crossing bloom earlier than the ordinary German iris, for *Iris pumila*, the other parent, is a sturdy little early blooming species of great merit and hardiness. Sometimes its flowers are purple and sometimes they take a notion to be yellow; and there are varieties which are white and deep purple and a true sky blue. This last, indeed, is one of the really

(Continued on page 74)



All irises should be naturalized, which in this connection does not imply "wild" planting. These two forms of Spanish iris suggest the considerable range of color obtainable

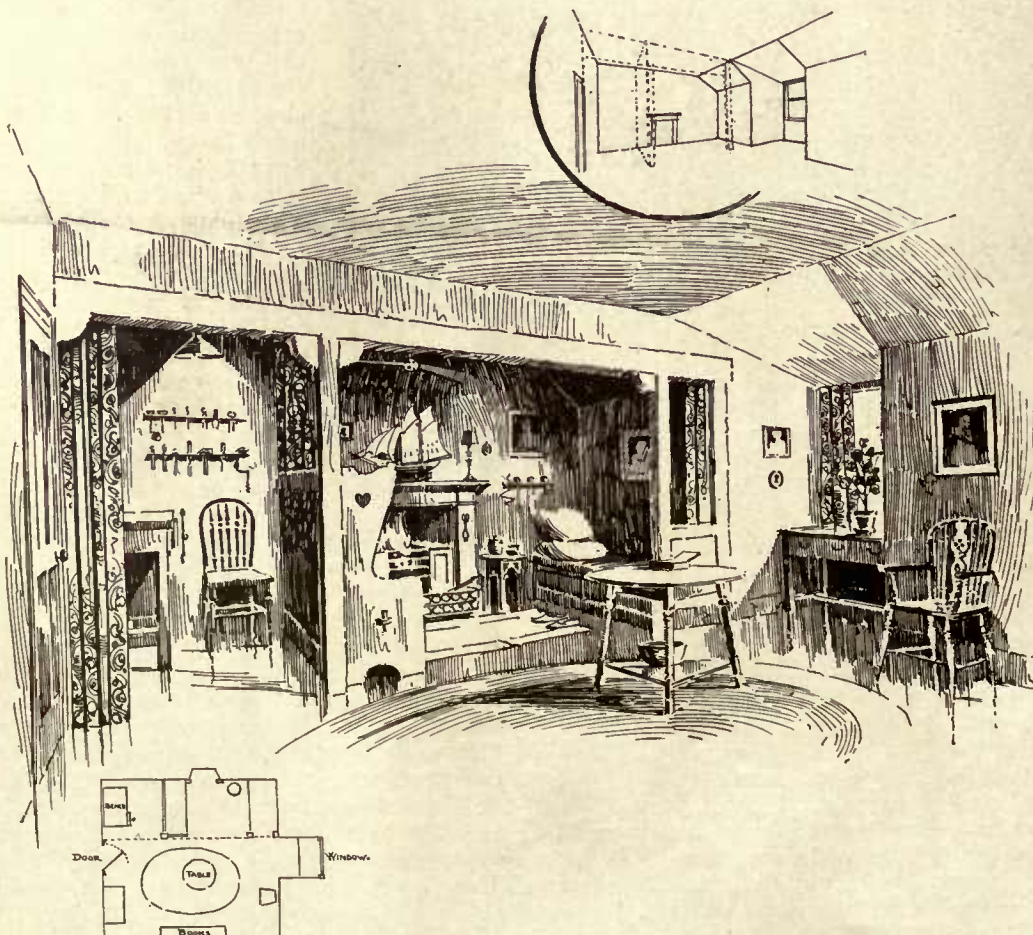
longer and therefore more grass-like than those of the sorts just considered. The color of the flowers never gets away from white, blue or purple, though wonderful combinations of these exist and gradations of color almost unbelievable; and the flowers themselves are immense, flat-topped things, hardly recognizable as iris the first time seen, save that there is of course a marked family likeness.

In the gardens of their native land they not infrequently attain a diameter of 12"; and though they do not equal this here, owing perhaps to our devoting less careful attention to their care and feeding, they are



Altman & Co., Decorators

The room above was created in the residence of J. J. Twohey, Esq., at Sutton Manor, New Rochelle, New York. Rough-hewn chestnut stained a deep brown was used for the timber work. Where necessary, the walls were filled in with wall board, painted with a rough plaster preparation and sprayed with a mixture of Vandyke brown, Sienna and mucilage to give the necessary antique effect. Curtains are printed linen of a grapevine pattern. The radiator is covered with draw curtains and made to simulate a bookcase. Furniture and ship lanterns are in keeping with the spirit of the room.



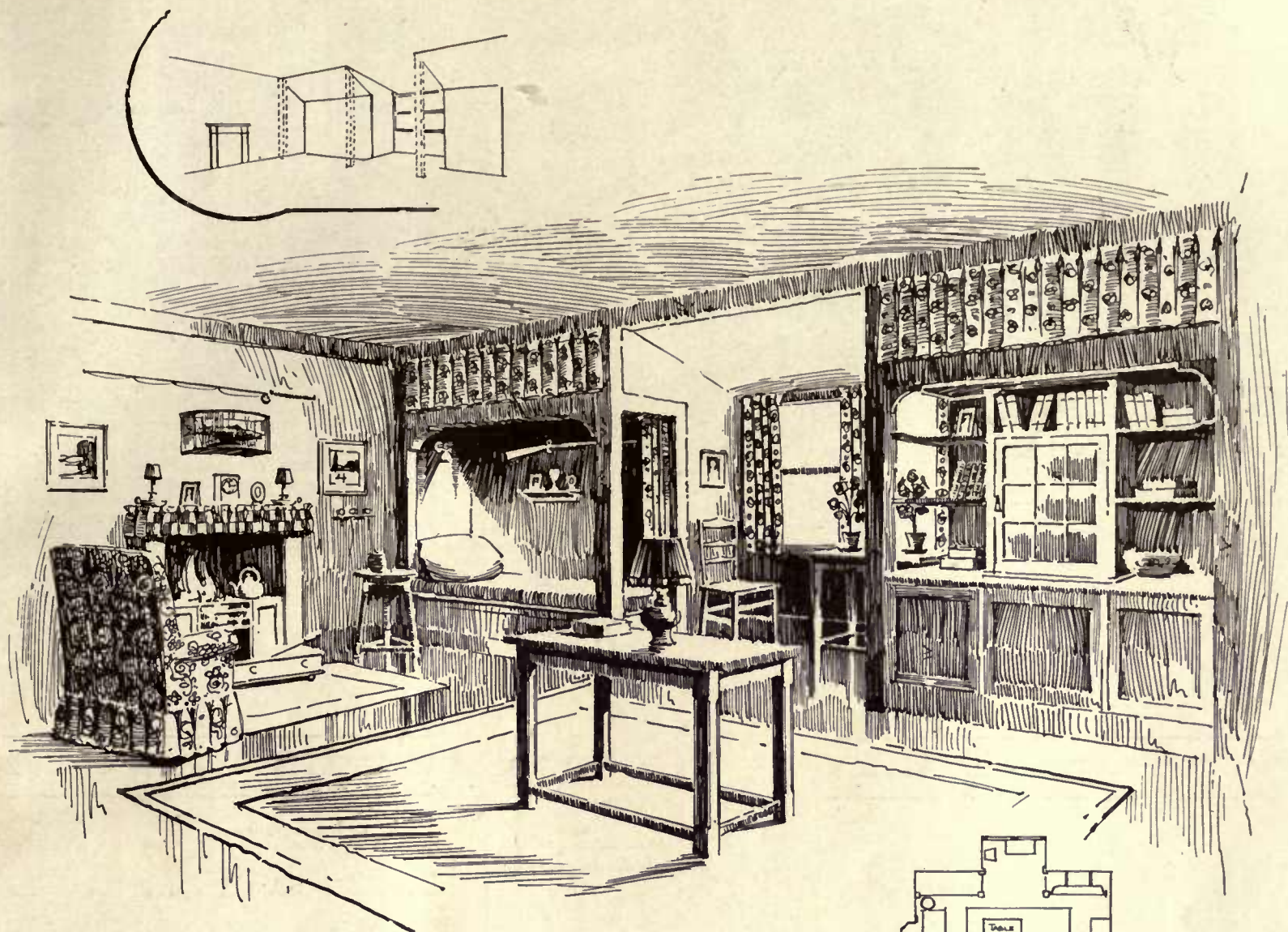
COMPROMISING WITH THE EAVES

Five Schemes for Attic Rooms

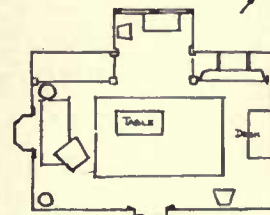
Executed by

H. BERESFORD STANTON

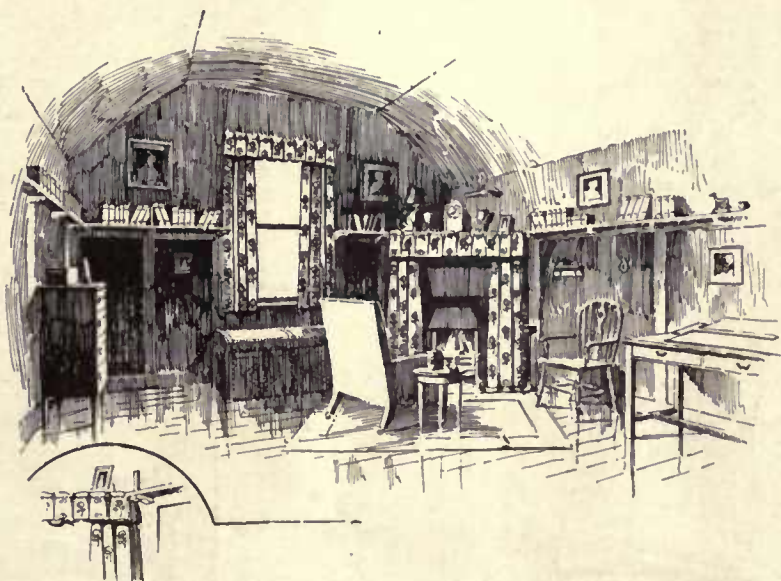
Compare the construction sketch above and the floor plan. They tell the whole story of the man's den to the left. Hand-adzed timbers or boxwork to simulate timber divide the room into a workshop, an inglenook and the larger floor space. Curtains can be drawn across the door of the workshop and the room made snug for entertaining. The furniture can readily be procured in any shop at reasonable prices.



The solution above compromises with an ugly wedge in the roof. Timber work and wall board form the frame for a lounge and book shelves. The curtained space above hides smaller discards. The space below the cushioned lounge is a locker. The glass door on the right conceals pigeon holes or a cellarette. An old chair in a cretonne cover gives a spot of color. The rug can be of fibre and the furniture is such as any house or shop provides.



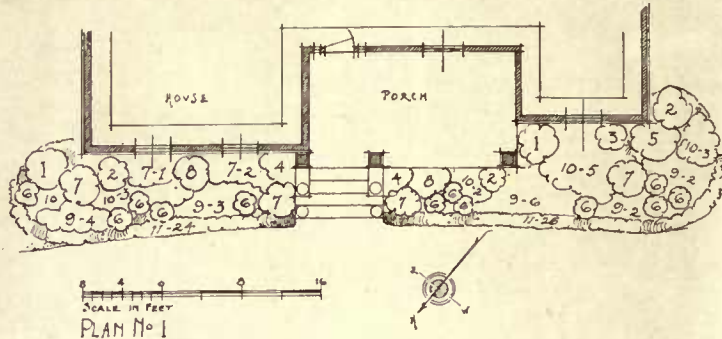
Below is an ordinary attic room created without timber work. The walls are stenciled into panels and the same design is repeated in the curtains and edge of rug. A lively color combination—green and purple, yellow and blue—will add interest. The walls can be painted and the floor stained. The furniture should be simple and comfortable. Mission pieces could go well in such a room.



Above is another solution for the type of room shown opposite. The room is encircled with a bookshelf. In one corner an imaginary fireplace has been created around a gas or electric stove by curtains and a valance. The same fabric is used in curtaining. A striking color effect could be obtained by painting the floor a dull red and using rush colored mats. The walls can be rush color, the ceiling and the space above shelves a lighter tone, and the seats and shelves upholstered and painted in red. Such furniture as the room requires represents but a small outlay.



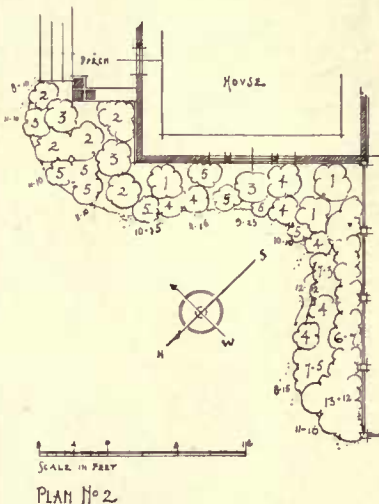
Problem 1 may be taken as one type of foundation planting where formality is called for by the architecture of the house. The plan is at the right, and the key to it is shown directly below



Problem 2, an evergreen planting, illustrates a good combined arrangement of coniferous and broad-leaved sorts. Bulbs may face this if desired. Below, and to the left, are key and plan

PLANTING LIST FOR PROBLEM 1

	Quantity	Best stock, large sizes	Best stock but smaller
		Ht. Price	Ht. Price
1. <i>Thuja occidentalis</i> , common American arborvitae.	2 plants	7'-8' \$10.00	5'-6' \$5.50
Of various heights, used as accents.			
2. <i>Thuja occidentalis</i>	3 plants	5'-6' 8.25	4'-4½' 5.25
3. <i>Thuja occidentalis</i>	1 plant	3½'-4' 1.25	2½'-3' .80
4. <i>Thuja occidentalis</i> var. <i>Wareana</i> , Siberian arborvitae..	2 plants	3'-3½' 5.50	1½'-2' 1.50
More spreading than the above. Also holds color better, not turning brown.			
5. <i>Thuja occidentalis</i> var. <i>globosa</i> , Globe arborvitae.	1 plant	3'-3½' 5.00	2'-2½' 2.00
Large specimen used as accent at corner of house.			
6. <i>Thuja occidentalis</i> var. <i>globosa</i>	12 plants	15"-18" 10.00	9"-12" 3.50
Smaller round masses at front of planting.			
7. <i>Taxus cuspidata</i> var. <i>capitata</i> , Japanese yew	7 plants	1½'-2' 9.00 9.00
Very dark green, erect, the only perfectly hardy upright variety in the Northern States.			
8. <i>Taxus cuspidata</i> var. <i>capitata</i>	2 plants	3½'-4' 10.00	2'-2½' 3.50
9. <i>Juniperus Sabina</i> , compact Savin juniper	17 plants	1½'-2' 16.00	1'-1½' 8.00
Bushy, low, semi-erect, fine dark green. Contrast well with the globe arborvitae in foreground.			
10. <i>Ilex crenata</i> , Japanese holly	14 plants	2'-2½' 17.50	15"-18" 10.05
Dense growth resembling box, but entirely hardy.			
11. <i>Hedera helix</i> , English ivy	50 plants	1 yr. 5.00 5.00
		\$97.50	\$54.10



SIX SCHEMES FOR THE FOUNDATION BORDER

ELIZABETH LEONARD STRANG

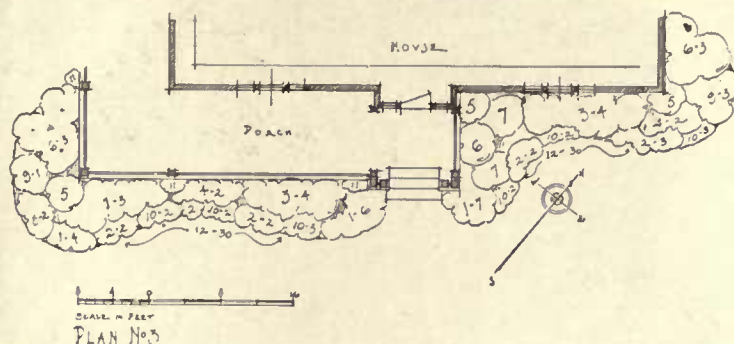
A CERTAIN amount of planting is necessary around the base of the house in order to soften the harsh lines and temper the architecture with the surrounding landscape, and to convey to the owner and the beholder alike that feeling of comfort and repose which is essential to a full appreciation of life. No other type of planting must bear such close inspection; yet, despite that fact, the majority are ill-conceived and unprepossessing.

PLANTING LIST FOR PROBLEM 2

	Quantity	Size	Cost
1. <i>Thuja occidentalis</i> , common American arborvitae.	5 plants	4'-4½'	\$8.00
2. <i>Thuja occidentalis</i> var. <i>Wareana</i> , Siberian arborvitae...	4 plants	2½'-3'	8.00
3. <i>Retinospora filifera</i> , thread-branched Japanese cypress... Pendulous, bright green, thread-like branches.	2 plants	2½'-3'	5.00
4. <i>Retinospora plumosa</i> (<i>Chamaecyparis pisifera</i> var. <i>plumosa</i>), Japanese cypress	6 plants	1½'-2'	4.00
5. <i>Pinus montana</i> var. <i>mughus</i> , Mugbo pine	9 plants	1'-1½'	9.67
6. <i>Rhododendron</i> hybrid, <i>album elegans</i> , tall white hybrid rhododendron	6 plants	2'-2½'	12.50
7. <i>Rhododendron</i> hybrid, <i>Boule de Neige</i> , dwarf white hybrid rhododendron	9 plants	1'-1½'	9.00
			\$56.17
Bulbs which might be used among the evergreens			
8. <i>Tulipa Kaufmanniana</i>	25 bulbs		\$2.12
Early tulip, tall creamy white tinged rosy red, appearing in March or April.			
9. <i>Tulipa carinata rubra</i>	25 bulbs		1.00
Dark crimson, center of petal having an apple green stripe. May.			
10. <i>Tulipa viridiflora</i>	25 bulbs		1.00
Called "the green tulip." Pale green edged creamy yellow. May. These three unusual tulip species are especially effective among evergreens.			
11. <i>Narcissus poeticus</i> var. <i>recurvus</i>	50 bulbs		.70
Pheasant's eye narcissus, white with red or orange eye. Late May. A well-known favorite.			
12. <i>Lilium croceum</i>	12 bulbs		2.50
Short, vivid orange red lily appearing in June.			
13. <i>Lilium speciosum</i>	12 bulbs		1.50
Japanese lily, tall, pink or white, August.			
			\$8.82



The solution of Problem 3 depends on the right use of flowering shrubs. Climbing roses are also used, and a few well chosen tulips for early bloom. Key and plan below and to the right

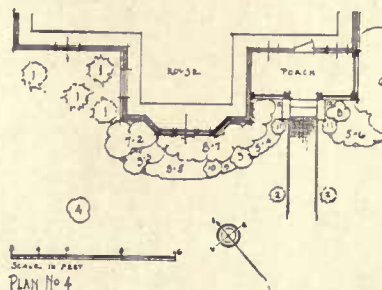


Ivy is often wrongly used, with consequent incongruous effects. Here in Problem 4, however, the Boston variety is entirely in keeping with the architecture and surroundings, Key and plan below



PLANTING LIST FOR PROBLEM 3

	Quantity	Size	Cost
1. <i>Berberis Thunbergii</i> , Japanese barberry	18 plants	1½'-2'	\$3.75
2. <i>Deutzia Lemainei</i> , Lemoine's deutzia	10 plants	3'-4'	2.50
Low shrub covered with white flowers in May or June.			
3. <i>Spiraea Van Houtteii</i> , Van Houtte's spirea	8 plants	3'-4'	2.35
Medium size, drooping branches. Quantities of white flowers, May or June.			
4. <i>Hydrangea arborescens</i> var. <i>alba grandiflora</i> , Hills of Snow. Snowball hydrangea. Large white flowers until August.	4 plants	2'-3'	1.40
5. <i>Forsythia fortunei</i> , Golden Bell. Golden flowers in early spring.	3 plants	4'-5'	1.50
6. <i>Evonymus alatus</i> , Winged evonymus	5 plants	3½'-4'	3.00
Branches covered with corky bark. Autumn foliage of rose color, and pendant red fruits.			
7. <i>Viburnum cassinoides</i> , Withe rod	5 plants	3'-4'	3.75
White flowers in June, followed by most attractive fruit—yellow, orange and dark blue in the same cluster, bluish bloom. Medium size.			
8. <i>Viburnum acerifolium</i> , Maple-leaved viburnum	2 plants	1'-2'	.40
Flat clusters of white flowers in spring. Dark berries in autumn. Foliage turns pink and cream color.			
9. <i>Viburnum tomentosum</i> var. <i>placatum</i> , Japanese snowball	4 plants	2'	1.60
White flowers in summer. Dark green thick foliage, dark bronze color in autumn. A little tender.			
10. <i>Buddleia variabilis</i> var. <i>magnifica</i> , summer lilac	14 plants	2'-3'	4.20
The best variety. Flowers in long tassels of deep lilac purple. Midsummer to frost.			
11. Climbing roses:			
Tausendschon, large flowers, semi-double, pale pink, in clusters			
	1 plant		.35
Silver Moon, very large flowers, buds creamy yellow, opening white, yellow stamens			
	1 plant		.75
Shower of Gold, coppery gold, Wichuraiana type, smaller flowers than above			
	1 plant		.50
			\$29.05
12. Darwin tulips:			
Edmee, vivid cherry rose			
	25 bulbs		\$1.50
Reverend Ewbank, lavender violet			
	25 bulbs		1.00
Moonlight, soft canary yellow			
	10 bulbs		.85
			\$3.35



Some common mistakes are: overcrowding; lack of consideration for the individual form of the plants, and their inharmonious choice in regard to environment or to the type of building which they are intended to set off.

Next to no planting at all the worst effect is gained by too much. Some places which have been planted for immediate effect suffer from overcrowding after a few years and need the removal or at least thinning of some of the plants. In this instance the maintenance and not the original plan is at fault. However, many people have no idea of what foundation planting should look like. It is a mistake to engulf a house in billows of planting, from which it rises like a boat-house amid billows of spume; nor desirable to surround it with formal hedge-like lines of shrubs. In some places the foundations should be visible, and the height of the planting should bear a definite relation to the building.

(Continued on page 70)

PLANTING LIST FOR PROBLEM 4

	Quantity	Size	Cost
1. <i>Pseudotsuga Douglasi</i> , Douglas spruce	7 plants	3'	\$14.00
Used at ends of planting masses to form screen.			
2. <i>Buxus sempervirens</i> , Tree box, sheared to ball form ..	2 plants	1½' high 1½' spread	6.00
Formal accents each side of entrance path.			
3. <i>Ilex opaca</i> , American holly ..	3 plants	2'	4.50
Very handsome, hardy as far north as Massachusetts. Only small specimens desirable in this location.			
4. <i>Forsythia fortunei</i> , Golden bell	1 plant	3'-4'	1.00
5. <i>Berberis Thunbergii</i> , Japanese barberry	10 plants	2½'-3' bushy	3.00
6. <i>Philadelphus grandiflorus</i> , Large-flowered mock orange ..	6 plants	4'-5'	2.50
Tall shrub for screening service at sides. Form background for spruces.			
7. <i>Viburnum opulus</i> , High bush cranberry	2 plants	3'	.50
White flowers in summer, followed by fruit of vivid red.			
8. <i>Spiraea Van Houtteii</i> , Van Houtte's spirea	7 plants	3'-4'	2.75
9. <i>Viburnum Carlesii</i> , low viburnum	6 plants	1½'-2'	3.00
A new and very choice variety, with heads of white fragrant flowers tinted rose; bushy habit and excellent in every way.			
			\$37.25
Flowers in front of shrubs			
10. <i>Thermopsis Caroliniana</i> ...	3 plants		\$4.45
Clover-like leaves, yellow pea-like flowers in June and July. Robust grower and desirable.			
11. Peony, Duchesse de Nemours. Sulphur white double peony	2 plants		.50
12. <i>Clematis paniculata</i> , Japanese Virgin's Bower	2 plants		.30
			\$1.25



The soil should be well prepared in advance of transplanting time. A good sized trowel is convenient for digging the holes



Then set in the plant, taking care not to put it so deep that its crown is even partly covered with earth



The strawberry bed, or rather, the plants, must be snugly "tucked in." This is very essential to best results later on



Without a proper mulch, the berries are apt to gather particles of earth, spattered over them during rain storms



Strong as is the plant's tendency to spread it must be controlled by removing the runners. Good cultivation is also required



The summer mulch of straw goes under the fruit clusters, which are lifted to admit its being placed in position

HOW THE STRAWBERRY SEES IT THROUGH



A Year-round Photographic Study of Plant Manners and Customs

By WILLIAM C. McCOLLOM

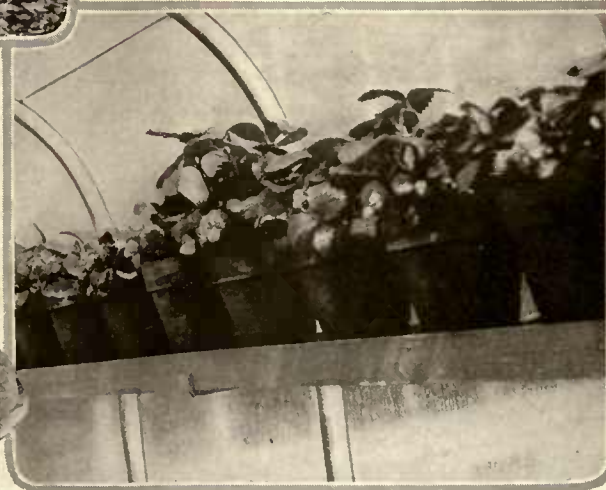


And in the fall comes the regular winter mulch, to prevent the destructive heaving of the ground during temperature changes



You can go through the bed from time to time, looking for the plant runners and removing them

Here is what you get if you follow the year's work consistently



Even in winter home-grown strawberries are entirely possible if you have a greenhouse in which to grow and ripen them

ESSENTIALS IN BEDROOM FURNISHING

The Sleeping, Beautifying and Boudoir Groups

THE furniture of a bedroom may be divided into three groups: the sleeping group, the beautifying group and the boudoir group.

The sleeping group consists of the bed or beds and night stand, and possibly some sort of a screen.

Beds, to be sure, seem no longer beds, so diverse are their classes. There are twin beds, day beds, day-ports and convertible couches. Head boards have gone out. Now one buys two footboards and makes a day bed by stacking the frame with pillows. An old-fashioned bed with heavy white pique spread and starched pillow shams is such a curiosity that one asks to be taken upstairs and shown it. But, however attractive have become the modern painted beds with cretonne or taffeta covers, one must regret the passing of the comfortable — although ponderous — American walnut, heavy with ornament and stiff with starch. They were beds that were beds. Fortunately, the real four posters with valances of glazed chintz or fringed white seersucker and feather mattresses have never been entirely ousted from country houses. They still remain to keep us warm on wintry nights.

DIVERSE DAY BEDS

Day beds are excellent where one wishes to use a bedroom as a sitting-room, for while the day bed serves the same purpose as a bed, it looks more like a couch. Made of wood, painted and striped, they may be covered with a pretty cretonne and silk cushions of the color one wishes to bring out in a room. An iron bed—using two foot boards—may be painted and decorated and made to look most charming. Besides, no one will suspect its humble origin.

In one room I know of—a room that had also to serve as sitting-room—was a very interesting 4' day bed. The bed had low wooden ends, and from the middle of each ran a flat slat. Against this slat on either side were placed cushions. Drawn before the fire one could either face the fire or the room. At night the slat was removed, leaving the full bed, 4' wide.

A most charming pair



The sleeping group consists of the bed or beds with a night stand and possibly a screen



Mrs. Lorraine Windsor, Decorator

In every bedroom should be at least one comfortable lounge chair. That and the chaise longue and the dressing table constitute the necessary furniture of the beautifying group



Mrs. Lorraine Windsor, Decorator

Here beautifying and boudoir groups are combined. The dressing table and the desk constituting the respective centers. Dutch marquetry furniture is used with gold satin and gauze draperies, amethyst rug and damask upholstery

AGNES FOSTER

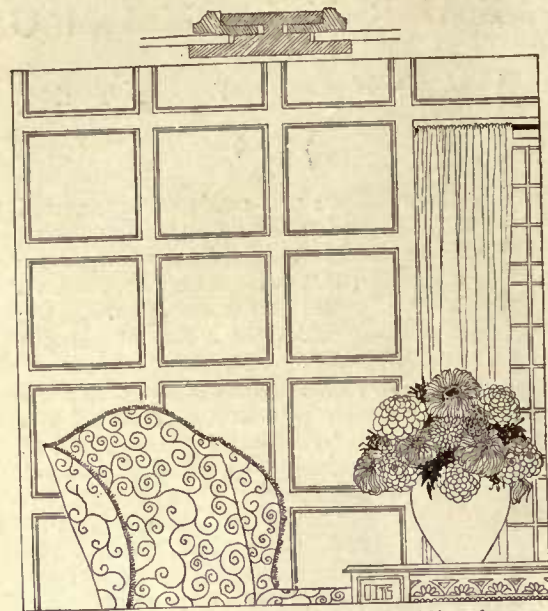
of twin beds was made of beech, well stained and rubbed down to resemble Italian walnut. The lines were simple and straight, the head and foot boards being of equal height and open. In the middle of each was a flat simple urn motif, gilded. The covers were of turquoise blue taffeta piped with deep rich yellow. An oblong strip of the taffeta covered the flat pillows, and at each corner was a blue and gold tassel that kept the cover taut and straight. Over the windows was a deep ruffled valance and from them hung deep cream net curtains. The beds were the interesting note of the room.

In another room an unusual day bed was done in old ivory with tiny lines of robin's egg blue. The head and foot boards rounded back in an interesting fashion. An English block print was used for covering. This was repeated at the windows. The thin ivory under-curtains had a ruffle of picot edged with blue ribbon the same tone as the day bed striping. The carpet and upholstery were rose.

It is always unfortunate when a bed has to be placed at an angle, particularly when it sticks out into the room. In a room with many doors and windows this arrangement almost seems a necessity. If, however, one of the doors or windows is unnecessary, we can place the bed cross-wise in front of the opening and proceed to create a draped bed.

THE DRAPED BED

First hang some soft material, sateen or silk, in straight folds from the top of the trim to the baseboard, gathering it on a rod top and bottom to hold it taut and in very straight folds. This background should cover the entire trim. If the opening is not as wide as the bed, extend the background to the required width. Fasten a 6" valance board out from the top of the trim and from this hang a straight ruffled or shaped fitted valance. If one does not wish to use a valance board, one can use a rod with a 4" or 5" projection and hang the valance from this. A second rod will have to be (Continued on page 78)



A new system of interlocking moulding for wall board panels reduces the possibility of buckling to a minimum

THE PANELED WALL

WALL board, an interior finish at once simple, useful, effective and economical, has gained great popularity. Yet, despite its many advantages, results from its use have frequently been unsatisfactory because of its tendency to expand and contract, as well as the structural difficulties sometimes encountered. To remedy these defects and to simplify installation, a new type of flange moulding has been devised.

This moulding consists of a flat foundation piece grooved into which the wall board fits, and two locking strips that complete the decorative moulding around the panel. Headers and furring strips are not required for the installation—although they assist—and nailing is reduced to a minimum. Expansion and contraction are automatically provided for by the groove so that there is no occasion for the board buckling.

A number of designs in the moulding assure the proper styles for period rooms. Stock lengths come 10', 12', 14' and 16' in yellow pine. Other designs are in oak, gum, birch and mahogany.

A WALL SAFE

ONLY opera stars and chorus girls can afford to have their jewelry stolen. The rest of us folks forego the publicity and see that our jewels are safe at night. The book-case method is a bit antiquated, and if you hide your jewelry beneath the mattress you are sure to forget it. The only safe method is to put the jewels in a safe.

For the convenience of those who do not possess a large portable safe, there is devised the little wall safe illustrated in the center of this page. The heavy metal box, built into the wall, becomes a part of the structure. A strong steel door with a dependable combination lock will make even the most persistent burglar change his mind.

CONVENIENT DEVICES FOR THE HOUSE

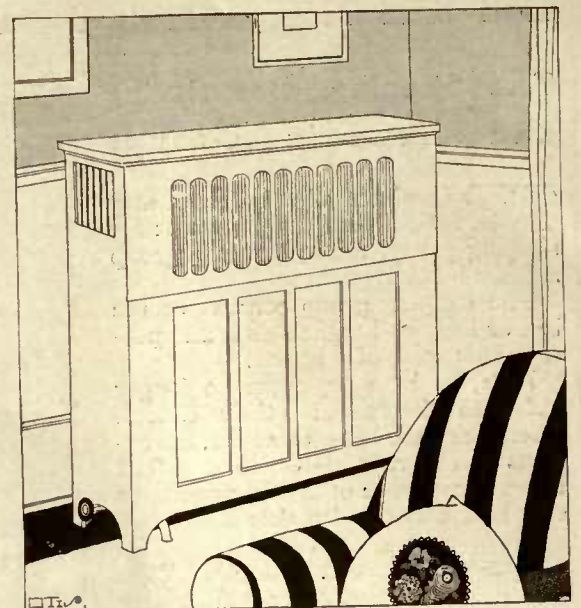
Every day some genius is devising new methods and new articles that make life more secure, the home more comfortable and labor easier. This page is devoted to such ideas. If you have the genius for such devices, remember that an idea is worth a dollar and that the Editor can be addressed at 445 Fourth Avenue, New York City



With your jewels in a wall safe, you can lie down to pleasant dreams, as the Lady of the Ruffles will do shortly



You put the food in the electrical, fireless cooker, set the clock—and go off to play bridge. At the pre-determined time, the clock stops the current and the heat does the rest



The heat can be kept at a livable level by a little machine attached to the radiator and concealed by the radiator box

STATIC TEMPERATURE

HEATING apparatus has almost become human when it can adjust the temperature of a room of its own accord. The boxed-in radiator above looks totally incapable of sensitive reaction, yet the machinery concealed in one end does even that. A volatile liquid, held in an hermetically sealed drum, expands or contracts upon the least variation of temperature, imparting movement to levers which open or close the shutters of the grill. Any degree of temperature between 60° and 80° is easily regulated and the room is kept at that exact static point desired. All the heat which is given out is used for the actual heating of the room.

This attachment may be applied to a radiator already in place. It consists of the machinery described above and the radiator case. When bought new as a unit, the device costs complete from \$36 for a 12" to 17" radiator up to \$68 for the 84" to 96" size. In its lines, the cover for the radiator has decorative value that enhances the beauty of the room.

FLAMELESS COOKING

AMERICAN housewives have long since become accustomed to the advantages of fireless cooking. To the left is an electrical device that further reduces labor.

You put the meat or food in the cooking compartment and turn on the current. Then set the automatic clock to the time required. At the expiration of the predetermined time the heat will be shut off automatically by the clock, but the cooking goes right on because the imprisoned heat contained in the cooker cooks the food. Aluminum semi-circular containers enable you to cook two or more foods with the same heat at one time, and the beauty of this arrangement is that you do not have to stand around watching. Complete, \$25; without clock, \$19.75.

April

THE GARDENER'S KALENDAR

Fourth Month



Keep your fruit trees headed low, so that you can work them comfortably without having to climb about



On wet days the tree trunks can be cleaned with a stiff bristle brush



Newly planted trees should have their trunks covered with burlap or straw



When setting shrubs, firm the soil down well with your heel and water if dry



Just as the buds begin to swell is the time to graft fruit trees



SUNDAY

Palm Sunday.

1. Lawns must be attended to, any new pieces seeded down and necessary sodding done. Don't neglect to roll the lawn. A little bone meal applied now will work wonders in a good stand later on.

MONDAY

2. Seeds can now be sown of all the hardy types of vegetables, such as onions, spinach, salsify, turnip, radish, parsley, peas, beets, carrots, parsnip, lettuce and Swiss chard. Keep all those that last all season to one side.

TUESDAY

3. New plants of rhubarb, horseradish, asparagus, Jerusalem artichoke, chives, etc., can be set out. Old beds of rhubarb should be lifted and divided, the ground thoroughly enriched with manure and the plants reset.

WEDNESDAY

4. Start hardening off in the greenhouse or cold-frame all the vegetable seedlings which were started indoors, such as lettuce, cabbage, cauliflower, etc.; also all the flower seedlings, like asters, balsams and sweet peas.

THURSDAY

5. All hardy hard-wooded forcing plants that have been forced in the greenhouse can be planted out in a good, rich, well prepared border. These plants can be forced again after two seasons out-of-doors.

FRIDAY

6. Good Friday. Sir Henry Irving born, 1838. All planting of new stock and the transplanting of trees and shrubs must be finished. Don't neglect to plant some peaches, apples, pears, raspberries, etc.

SATURDAY

7. Set out a strawberry bed now. Use plenty of manure, dig the ground deep, plant good varieties, cultivate frequently, and keep the runners picked. Thus you will have good fruit. See page 52 of this issue.

Easter Sunday.

8. By planting potatoes early, you can usually avoid damage from the summer drought. Use good fertilizer, soak the seed in formaldehyde, and keep the soil well cultivated with a harrow until the sprouts show.

9. All borders should be dug by this time. Rose beds, perennial borders, shrubby plantings, etc., should have the mulch turned under. Put a liberal top-dressing of bone meal on the roses for best results.

10. It is safe to sow in the garden now all the more hardy types of flowers, such as scabiosa, pansies, sweet peas, etc. This is for those who have not a greenhouse where the plants can be started early.

General Booth born, 1829.

11. All perennial plantings that are to be changed must be attended to at once. Don't be afraid to dig up and divide those that are advanced in growth; frequent watering will help them.

12. It is advisable to shade flowers in the greenhouse at this season of the year in order to prevent their bleaching out—a slat trellis will answer. Colored flowers, particularly carnations, require this shading.

13. This is positively the last call for spraying; very shortly the buds will burst, and it will then be too late. Carefully look over your fruit trees, roses, Japan quince, evonymus and other plants.

President Lincoln shot, 1865.

14. Place in frames for the summer all the plants in pots that you are preparing for next winter in the greenhouse, such as cyclamen, primula, antirrhinum, etc.

Titanic disaster, 1912.

15. Cuttings of all types of chrysanthemums should be made now. Don't neglect to put in quantities of the single types, as they are very useful for cut flower work. Pot the cuttings as soon as rooted.

16. Start to get the ground ready for farm crops. It should be ploughed and manure turned under. If the soil is hard use a subsoil plow. Bear in mind that the deeper you work the better the results.

Benjamin Franklin died, 1790.

17. Start using weed killer on walks and gutters and in other places where it is not practical to scuffle. All ground that cannot be dug up should also be scuffled.

San Francisco Earthquake, 1906.

18. Don't neglect to stake and wire all newly set out trees to prevent swaying and loosening the roots. Covering the trunks with straw or burlap will also help them recover from transplanting.

19. Start planting hardy bulbous plants such as gladioli, lily-toma, montbretia, lily-of-the-valley, etc. Gladioli and montbretias should be set out at intervals so that they will give continuous flowers.

20. If you haven't any melon frames, order some now. Make good, rich holes, using plenty of sod and manure, and set the frames over the hill in order to warm the soil thoroughly before sowing.

21. If your root crops such as onion, radish and turnips are bothered with maggots, grubs, etc., give the ground a good top-dressing with soot or air slacked lime. Scatter it directly on the seed drills.

22. Start cutting grass early; there is nothing gained by putting it off. Don't let it grow until it is so long that you have to rake the cut grass off the lawn; make a practice of cutting once a week, for the sake of appearance and success.

23. Successive sowings must be made of peas, beets, carrots, radishes, turnips, lettuce and spinach. It is advisable to sow these vegetables in small quantities at frequent intervals.

24. If properly "hardened off," the more hardy types of vegetable seedlings started inside can be set out now, including cabbage, cauliflower, lettuce, etc. If you have no greenhouse, you can buy plants.

25. Carnations can now be planted out in the field if the season is advanced. Be sure that the soil is well prepared and cultivate frequently. Keep the plants well pinched and spray occasionally with Bordeaux mixture.

26. Make arrangements to spray the fruit trees in flower with arsenate of lead. Do this as soon as the petals fall; if you spray when in full flower you may kill some bees which are a great aid to fruit.

27. It is now safe to plant seeds of any kind of flowers. We rarely have frost after this date, and in most cases it takes from a week to ten days for the seed to germinate. An early start is worth considering.

28. Don't put off thinning out those vegetables that require it. Hill the peas before they are damaged and stake them, and cultivate the ground between the rows at least once a week to prevent its baking.

29. If your asparagus is short the crowns are too near the surface. Hill up the row, covering with six or eight inches of earth. If the grubs are bothering the shoots, turn your chickens in the bed; they will clean the grubs out.

30. Warm vegetables such as pumpkin, squash, cucumber, lima beans, string beans, okra, corn, water melons, etc., may be sown now. If you have a continual wet spell, postpone sowing this class of plants for a day or two.

For winter's rains and ruins are over,
And all the season of snows and sins;
The days dividing lover and lover,

The light that loses, the night that wins;
And time remember'd is grief forgotten,
And frosts are slain and flowers begotten,

And in green under-wood and cover
Blossom by blossom the spring begins.

The full streams feed on flower of rushes,
Ripe grasses trammel a fleeting foot,
The faint fresh flame of the young year flushes

From leaf to flower and flower to fruit;
And fruit and leaf are as gold and fire,
And the oat is heard above the lyre,
And the hoofed heel of a satyr crushes
The chestnut-husk at the chestnut-root.
—Swinburne.

This Kalendar of the gardener's labor is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.



For medium size seeds, use the edge of a draw hoe to make the row



Hand work is the way to keep the rows free from the persistent weeds

Wide drills are best made with a draw hoe, the blade being held flat



One operation covers the seeds and firms the soil properly over them

S E E N I N T H E S H O P S



Unusual china makes a great deal of difference to the appearance of the country house table. This hand-painted place plate is in delicate colorings with variegated flowers in soft tones. The border is formed by two lines of dark green. \$2.50

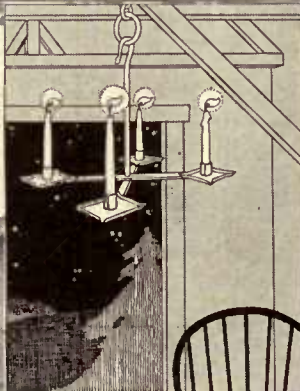
Spring comes when we begin to think of it, when we plan for the furnishing of that summer house. The shoppers have gathered these unusual articles with that end in view. If they can serve you by purchasing them, or if you would know the names of the shops where they are sold, write the Shopping Service, 445 Fourth Avenue, New York City



Among these hand-painted pieces of Slavonic work is one that will serve perfectly for a cake plate. On the center background of dark blue are gay colored flowers and a bird. The border is conventional with a narrow blue rim. \$7



Because of its bold, gay coloring, this tea or coffee set recommends itself for the country house. It consists of a large plate tray, tea pot, sugar bowl and creamer. Tray has upturned edges and is 10" wide. Teapot, 7" high and 3" wide. It comes complete for \$22



Picture it hanging from the rough-hewn rafter of a summer camp or a seashore bungalow, this four light, wrought iron candle holder. Its simplicity of design is quite one of its charms. It measures 15" high and 21" across and costs the small sum of \$6



A summer tea grouping. Arm chair, natural willow, \$16. Cushion, \$3. Tea wagon, 28" by 18" by 29" high, \$23. Stained any color for \$1.25. Rubber tires, removable glass tray. Slightly plainer, \$16. Cretonne behind hand blocked—large blue and lavender flowers; birds in pink, black, yellow, mahogany, 50" wide, \$3.75 a yard



Here's a candle to light you to bed—on an antique design candle stick, 12 1/2" high, of Deruta ware, which comes for \$7.50



The arm chair is guaranteed to be comfortable. Of mahogany with antique finish, 34" high, \$23. Table of same wood, dull finish, 24" high, top 18 1/2" wide, \$22. The cretonne is cotton in lovely antique coloring. Background is dull, and the pomegranate design is in soft pink and grey, 31" wide; \$1.25 a yard



Imagine this on a sunny hall table—8" high, of green Italian pottery with a center border in a Greek key design. It may be had for 50 cents



The bowl can be had in mulberry, blue, yellow, green or rose. Stand of black glass to resemble teakwood. \$1.50 complete

The living-room table will take this vase of Deruta pottery in an antique Italian shape. 12" high. \$10



The arm chair, which is of wicker, may also be had in the rocker form, 50 cents extra. Seat 21" wide, 19" deep, back 30" high. \$14 in natural willow. \$1 extra for staining any desired color. The willow stand may be used as a garden basket, or in the house for magazines. 39" high, \$8 in natural willow, \$1.50 extra for staining. The wicker bird cage comes at \$8.25 and stained at \$9.25. Behind is the Royal Hollyhock cretonne. Background of broad black and grey stripes with large floral groups in soft lavender, purple, rose and green. May also be had in combinations of light tan and grey stripe with blue and yellow flowers. 50" wide. Price is \$3.75 a yard



In the parlance of the trade this Brighton day bed is known as a "super easy." It is upholstered in down and covered with a yellow, imported hand-blocked linen, \$143. The linen is 50" wide. The day bed is 5' 6" long. It may also be had in walnut, mahogany or oak legs as well as the ivory. If material is supplied the price is \$125. The screen, 5' 8" high, has mahogany frame with a satcen filling in all colors desired. \$12.50. The floor lamp of black decorated lacquer has a table in center; 4' 9" high. \$23.50. A pagoda shade of silk with alternating shirred and brocaded panels—21" wide. \$30



A good garden line is a sure guide in getting the rows straight. A stick is convenient for marking them out



Few seeds are expensive, so do not economize in their sowing. Some of them will fail to germinate



Small seeds like lettuce and carrot are best sowed direct from the hand, letting them slide through the fingers

PLANTING THINGS TO GROW AND LIVE

D. R. EDSON

With this article, the fourth of a series setting down for inexperienced gardeners the things they should know about plants and plantings, Mr. Edson takes up the actual work of putting the seeds and plants in the soil. The series commenced in the January number and will continue through several more issues.—EDITOR.

WHENEVER Dame Nature gives us a real, true, gratuitous impulse, it is usually a good plan to follow it. The person who does not long to get out and plant something when the brown grass begins to green again, and the birds come back, and the earth smells sweet and clean, is so exceptional as not to be worth considering. Man flatters himself that he is helping and improving upon Nature, but that subtle dame is only using him for her own ends!

Whatever may be the secret source of that which urges man or woman to put seeds in the ground and set out plants, the work itself should be done in such a way that the seeds will grow and the plants will live. Gardening has its technical, work-a-day side as well as its inspiration. Hence the beginning gardener must devote some time to studying the technique of his avocation.

Now is the time to plant. It is in the air. Everything wants to grow—will grow with half a chance. There is only one trouble with spring as the universal planting time—it is too short. The cold nights or the wet weather or the late frosts seem to hang on interminably. And then, before one knows it, the hot, dry weather has arrived and it is too late to do many of the things which we had planned.

SHORTEN THE WORK

How can the spring planting season be lengthened? There is only one way, and that is to shorten the work. To do that, you must plant long before "settled" weather has arrived. The most important preliminary work is to know exactly and definitely what you aim to accomplish in the garden this season.

A great deal of the work which is usually left until after the planting actually begins may just as well be done a week or so beforehand. The tools should be on hand, the beds prepared and fertilized, all seeds bought and nursery stock and plants ordered before a single seed is put into the soil. If you see to all this, there will be a good chance that you will get all your planting done on time, and done with time enough to have it done carefully and properly. Otherwise there is bound to be a rush, resulting in hasty and carelessly done work.

The plant foods for your various gardens should not only be ordered but be actually on hand by the first of this month at the latest—manure enough to give a 2" or 3" coating to the garden and to work into the top soil of beds of hardy perennials, etc. If this cannot be obtained, procure "commercial" cattle or stable manure sufficient to take the place of it. These latter materials have been put through a standardizing and drying process to make them uniform. In addition to this, obtain high grade fertilizers enough to give a dressing at the rate of 400 to 600 pounds to a quarter of an acre. A small supply each—25 pounds or more according to the size of your garden—of nitrate of soda, fine ground bone, coarse ground bone, tankage or dried blood, and, if you can find any this season, muriate of potash, should be obtained in addition to the above and used as suggested in the following paragraphs.

Such plants as you may be expecting to get from a local source, both vegetables and flowers, should be selected some time in advance of your actual need of them. In picking them out, do not be guided by the size alone; the stockiness, growing condition and the hardness of the plant are all more important than the size. A plant of any kind that has grown so rapidly or under such cramped and coddled conditions that it is weak and "loppy" will receive a serious setback in transplanting, even if it is not lost. A much smaller plant with firm wood, with a good dark color, planted at the right time, will soon outstrip it in size and general thriftiness.

EARLY PREPARATIONS

The earlier you can plant such things as you will be getting from the florist or nurseryman the better. If you have given instructions that they

(Continued on page 96)



Lima beans may go in a double row in a wide trench. Space them about 4" apart each way as shown here



With the back of a garden rake the seeds can be covered easily and quickly from each side of the row



Watering in dry weather makes for easier work when it comes to thinning out the growing plants

IRON FENCES FOR THE PERMANENT PLACE

Choosing the Design and Material

H. P. THURSTON

Photographs by courtesy of Anchor Post Iron Works

IT is part of the wisdom exercised by Americans that when they build a house for a permanent home, they make the surroundings of that home also permanent. As quickly as possible they acquire the atmosphere of that place having always been there and always intending to be there. They transplant large trees, they make good drives and paths, and lay down lawns that will be a joy forever. Then they fence it in.

Time was when a man walled in his property. Nowadays a garden and a lawn are considered things one shares with his neighbor and the passers-by. And to make that boundary permanent and to share that property with the public there is no better type of fencing than iron.

It costs more than wood. Naturally. But it lasts longer, and there is no limit to the choice of designs to select from. It may be rigidly simple. It may have all the decorative rhythm that graced the old iron work of ancient Italy and Spain. The cost is the crux of the decision. But to those who build for permanency and plant for permanence the matter of cost is a negligible factor when they come to fence for permanence.

DESIGN AND MATERIALS

The fence oft proclaims the property, just as the house proclaims the man. It should be chosen with a view to giving the property a fitting boundary mark. In some instances the strictest simplicity is most desirable with only a simple elaboration at the gates, such as a woven wire fence with iron posts and rails. In other cases the design can be elaborate, a thing of beauty in itself. This distinction between the purely utilitarian fence and the fence that is also decorative is well to make and consider carefully.

The purpose of the purely utilitarian fence, besides marking the boundary of the property, is to keep out intruders and keep on the place the stock preserved there. It should be non-climbable and as nearly indestructible as possible. The non-climbable fence requires a barbed wire flange extending from the top rail toward the road side. It will be sufficient to dissuade the most persistent intruder. The requirements for the decorative fence include these same general principles, although its protective capacities need not be so pronounced.

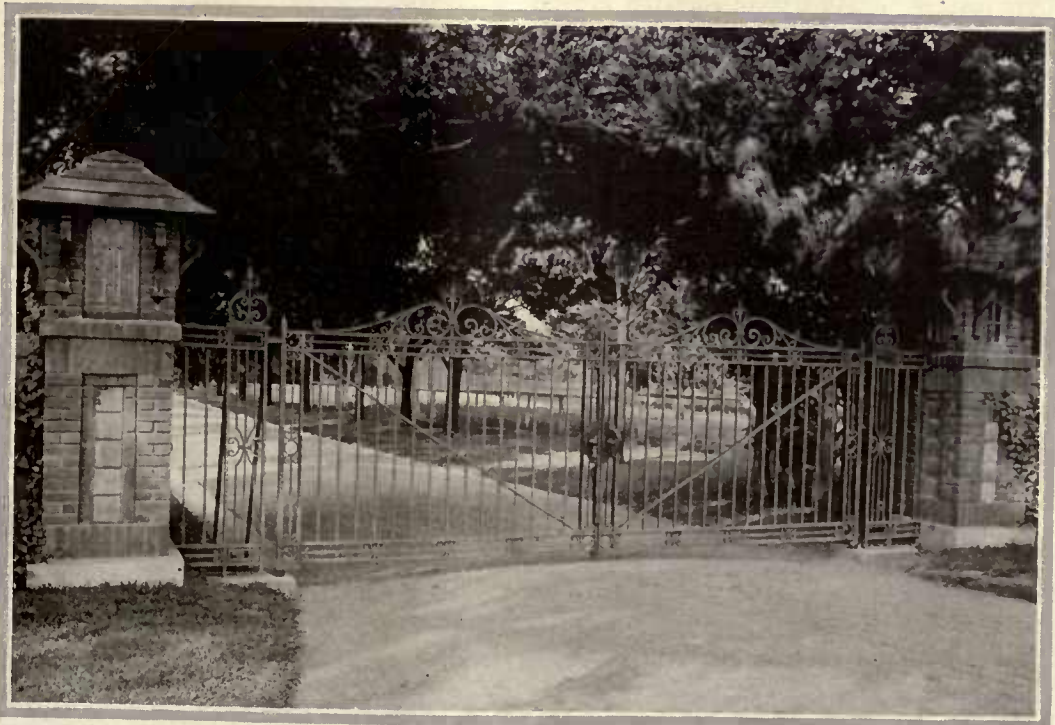
Also, before deciding what fence to use, it is advisable to look into the materials employed.



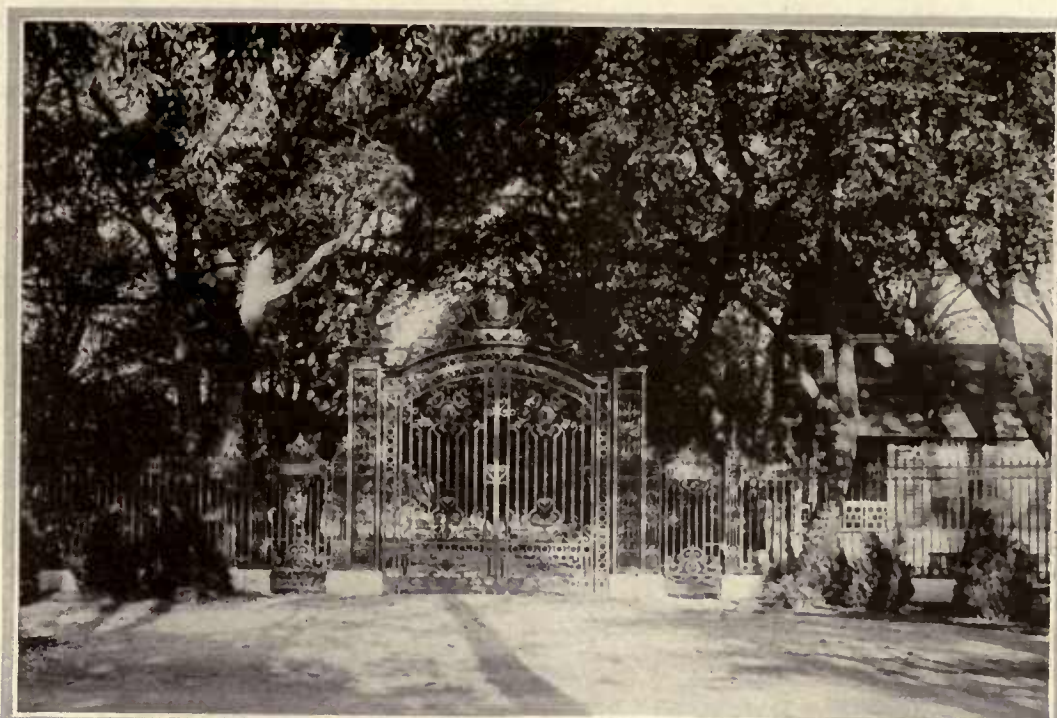
A simple design with acorn posts is found on the property of Mrs. Florence Alker at Great Neck, Long Island. It gives a pleasing uniformity of fencing



A more elaborate fence surrounds Castle Gould at Port Washington, Long Island. Both utility and decoration are combined in the decorative posts and plain bars



The gate is the logical accent point in the design of the fence. It can be elaborate as on the Bossert estate or simple as in the property of W. J. McCurdy, Esq., at New Brunswick, New Jersey



The decorative possibility of the iron gate has reached a high plane on the estate of Louis Bossert, Esq., at Bay Shore, Long Island. It is flanked by low evergreens and has a background of noble trees that make it a charming transition between the street and the garden, having some of the characteristics of each

The permanent fence must be constructed of material that will resist the decaying influence of the elements. In all cases it should be galvanized iron covered with a coat of rust-resisting paint to make the safety doubly secure. The posts should permit of such secure anchorage that they will resist sagging and wind pressure. Upon the posts will depend much of the permanence of the fence, in appearance as well as usefulness.

These are the main facts to be considered whether one is contemplating the fencing of an entire estate or only such small plots as a tennis court or a garden.

As to Cost

The cost of such permanent fences ranges from \$.68 a lineal foot for the woven wire type up to several dollars a foot for the elaborate designs. To this item must be added the cost of labor which in different localities will fluctuate. The lay of the land and the nature of the soil are also factors in computing the cost; since the posts must find firm anchorage, whether the soil be clay or rock, and there are the occasional obstructions that cannot be overcome.

Picture the fence as it will be in place on your land, and you find that there are several accessories that will add to its effectiveness. These may be a privet or barberry hedge set a foot or so back from the line of the fence, stone posts over which vines are trained, or in the case of the woven wire fences, rambling roses. In other words, the fence is but a factor in marking the boundary. Its hard, cold iron must be tempered with the warmth of flowers and foliage. It is a transition between the street and the garden and should have the characteristics of both.



Pictures can seldom be relied upon in identifying mushrooms. But here, in the upper left corner and lower right, are large and small puff-balls



Sometimes it is literally as large as a man's hat, this giant edible puff-ball. It matures during the late summer and early fall, in open situations

KNOWING THE WILD MUSHROOMS

ORIN CROOKER

THE best way to make a beginning in the study of mushrooms is to secure a thoroughly reliable manual on them. Browse through certain parts of this before making any effort to gather specimens, though on first sight it will appear no more intelligible than a classic in the original Greek or Hebrew. But it is essential to secure a preliminary knowledge of the different parts of these fungus growths, and this the book will help you to gain without leaving your sitting-room.

By studying the plates and illustrations in the book you will become familiar with the anatomy of the mushroom, and learn to know its parts.

FIRST STEPS IN IDENTIFICATION

This elementary knowledge may seem confusing enough, but it will give an idea of what to look for when gathering the first specimens. You will expect, of course, to make no use of these for food no matter how well the description may appear to tally. Indeed, some students never attempt to use the edible mushrooms until they have spent at least one season in study and observation. This, however, is not strictly neces-



The common edible mushroom, both in a wild state and under cultivation, is *Agaricus*. There is some resemblance between it and the poisonous *Amanitas*

sary. There are a few varieties in almost any vicinity about which there is little or no question. The student soon becomes familiar with these. Using them for food—once he has become acquainted with them—will serve to keep up his mushroom enthusiasm.

It is impossible to record in a popular article the characteristics by which the edible mushrooms as a class may be told from the poisonous fungi. There is no set and fast rule to follow. Further than this, however, is the fact that specimens of the same species differ so much that any directions set forth here might be very readily misconstrued by the ambitious amateur.

There are many so-called "tests" published from time to time in the press and in circula-

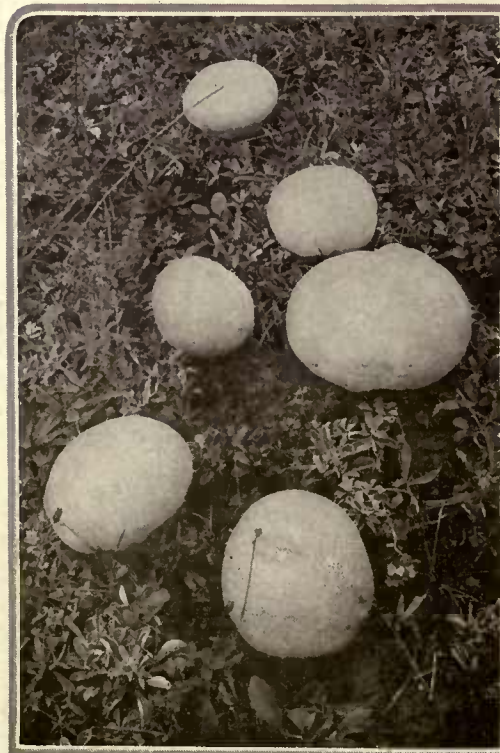
Some Common Edible Species and What They Are Like

tion by word of mouth. Without exception these are to be avoided. The so-called "poison" or "death cup" rule that any species springing from a cup or socket at its base is poisonous is an unsafe guide. Not only are there non-edible forms which have no such "cup," but often in gathering mushrooms a poisonous variety will break off at the base in such a way as to make it appear that it did not possess such a cup when in reality it did. The popular idea that a silver spoon or onions or anything else when cooked with mushrooms, will turn black if any poisonous specimens are present, is also a fallacy. These and other tests being in error, there remains but one road to a knowledge of mushrooms, and this is the path of study and observation.

PUFF-BALLS AND OTHER EDIBLE SPECIES

Among the first of the edible fungi with which the beginner is likely to become familiar are those of the puff-ball family. There is small chance of making a serious mistake with these, since all the white puff-balls are said to be edible if eaten before the flesh within begins to change from the pure marshmallow white which is so

(Continued on page 80)



When *Agaricus* is fully grown it opens out into umbrella shape. At first it is a mere "button" as shown in the foreground above

Not infrequently the puff-balls grow in groups. One or two of these big fellows would be sufficient for a family of four

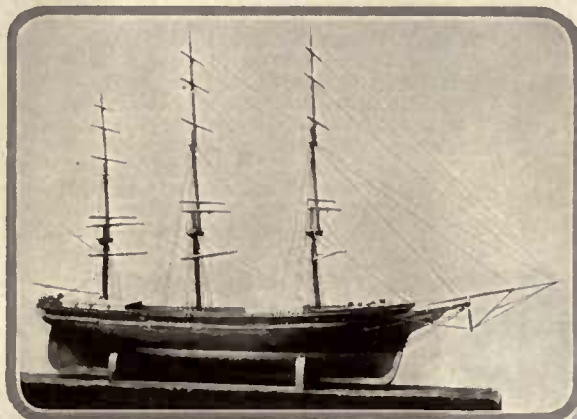
The *Pleurotus* genus, growing invariably on live or dead wood, includes some of the most palatable of the fungi family



SHIPS THAT NEVER WENT TO SEA

Old Models Now in Demand for Decorations—
Their Makers and Their Use

COSTEN FITZ-GIBBON



"Those were the days of clippers"—like the Red Jacket, which sailed from Sandy Hook to Liverpool in thirteen days. She was built in 1863

THERE is something about the sight of a ship that lays hold of and captivates the imagination. It matters not whether the ship be a full-sized craft that "goes down to the sea" bearing those "that occupy their business in great waters" and stretching the network of commerce from port to port, or whether it be only a little model; it carries with it a potent spell whose fascination neither the habitual globe-trotter nor the veriest sea-dreading stay-at-home can escape. The inherent grace of line in the hull and, if it be one of the old sailing craft, the forest of rigging and the spread of canvas silhouetted in sharp relief against the sky, hold the eye by an almost irresistible attraction. Besides all this, there is a compelling appeal of mystery about a thing fashioned to meet and battle with the primal forces of nature, forces too vast for us to tame to our bidding and harness with any puny device of modern rectilinear and meticulous exactitude and to which we must, perforce, accommodate ourselves.

All these wholesome sensations of wonder and awe and admiration, and the memories of not a few threads of romance too, are called forth in just as vivid reality by the ships' models, which now enjoy such an absorbing share of popularity, as by the keels that actually plough the seven seas.

THE SAILORS' VOTIVE OFFERING

"What are these ships' models and why were they made?"

The answer is many-sided, just as many-sided as the conditions that called them into being, and in order to give an intelligent explanation of their existence one must be permitted the indulgence of presenting an historical retrospect. The beginning of our story is wrapped in the mists of antiquity. In Egypt,



In the living-room a ship model affords a fine spot of action and interest. It can stand on a table or shelf or be hung by wires from the ceiling beams. Complete in every detail of gear and stick, it will bear even careful inspection at close range, while its effect as a whole is always striking. Model by courtesy of Charles Platt, III, Esq.



There's a fine romance behind this frigate which was made early in the last century by French war prisoners from bones saved from their meals

in ancient Greece and in the early days of Rome's maritime greatness, seafaring men were wont to dedicate offerings to the gods either to propitiate them and ensure safety to themselves from the perils of the deep or else in thanksgiving for an escape from death by shipwreck. These first votive offerings seem to have been in the form of sea-stained garments hung up in the temples or at shrines, but they eventually gave place, in part at least, to the models of ships which were suspended in a conspicuous position.

This same time-honored and picturesque custom was transferred from the old pagan days to the Christian era and, persisting through the ages, became widely prevalent in the 15th or 16th Centuries and remained thereafter in habitual practice. In the seaport towns and fishing villages of Brittany, Normandy and Holland, especially, but also to some considerable extent in England and in various parts of the Continent, ships' models as votive offerings were suspended high in air before the altars and shrines in cathedrals and churches. Those who have seen them thus displayed can never forget how strikingly graceful and impressive they always are.

BLESSING THE BOATS

In Catholic countries their votive use has continued to the present day, even as it was in the "ages of faith." To cite but one specific instance, throughout the length of the nave and aisles of the Church of Saint Pierre, in the Island of Saint Pierre just off the south coast of Newfoundland, ships' models are hung in mid-air by long chains depending from the roof, and these votive offering ships have a very vital meaning to the inhabitants of the island whose livelihood is based upon the harvest from the sea. Every year at



As mantel decoration for the library or man's room, few objects have such value as a good model. It lends a sense of strength, with not a little tang of the sea. This is shown by courtesy of Mrs. Charles Platt

Rogation tide there is a solemn procession, in which all the islanders join bearing banners or candles, from the church to the quay where the *abbé*, attended by his assistant clergy and acolytes with crucifix, censer and candles, gets into a shallop and is rowed a little way out into the harbor where he blesses the sea for its harvest of fish and prays for the safe return of those who are about to set forth with the fleets for the banks. It is an exceedingly solemn and touching ceremony; the people's all is bound up with the season's catch of fish and there are perils a-plenty ahead for the hardy fishermen, perils from which some of them are almost certain never to come back. This ceremony of blessing the sea for the fishing is exactly comparable to the old English Rogation tide procession to bless the fields and "beat the parish bounds." The significant thing to our immediate purpose is that an important feature of the procession is a ship's model—a new one is made every year—which is carried with great state to the quay and then, after the ceremony, is returned to the church as a votive offering and hung up in the silent navy along with its predecessors of foregoing years. The same practice, with slight local variations, prevails in plenty of other places. In Protestant countries, although this votive significance has ceased, the popularity of the ships' models has more or less continued in certain localities.

OLD SALTS' HOBBY

Quite apart from any religious connection, there were various other occasions that gave rise to the making of ships' models. Many a seaman, too old to follow the sea any longer, has whiled away monotonous hours by making a model of the ship whose rigging he climbed in his lusty prime, reproducing with painstaking care and exactitude every well remembered detail. Some of these models, pathetic little labors of old men's love and pride, are admirable examples of skillful workmanship. So also are many of the models made as a diversion during enforced idleness or confinement by prisoners of war, especially some of the French sailors held prisoners in England in the latter part of the 18th Century. Some of these accurate and beautifully made models are constructed entirely of bits of bone gradually accumulated from the meat supplied with the daily food and it often required months of patient waiting to secure a bone large enough for a mast or spar. The fragments of bone were whittled into proper shape, nicely fitted, polished and riveted together until, at last, the finished model appeared, a monument of patience and skill although it was sometimes less than a foot in length.

A careful student and collector of these models states that "it has been estimated that some of the ships took from two to three years to build and are without doubt not only the handsomest but most accurate models conceivable."

Of scarcely less interest and almost incredibly deft workmanship are some of the ships' models to be found hanging from the ceiling, until very recently at any rate, in several old London waterfront taverns, bartered by sailors on shore leave in payment of a score or as the price of a night's carousing with a party of cronies.

SHIPWRIGHTS' MODELS

Equally interesting as examples of craftsmanship and mastery of nautical design, though not invested with the same picturesque associations as some of the specimens just noted, are the models made by shipwrights in the 18th and early 19th Centuries. They are marvels of accuracy and were produced at considerable expense. There is record of one such shipwright's model, made in Pennsylvania for a ship owner preparatory to laying the keel of a great clipper ship to be constructed precisely like it, that cost upwards of \$600, and doubtless there were plenty of others, made under similar conditions, that cost as much or more.

In the early part of the 19th Century it was frequently the practice of marine insurance companies, both here and in England, to require of the ship's owner a model of his vessel before insuring it and this model was deposited in the insurance company's office, or occasionally in the ship owner's counting house, fitted into a cradle or stand so that it could be placed on top of a bookcase or desk. While this custom lasted, many of the finest old square-rigged ships were being built and their models docked in office havens only to be neglected and forgotten by the busy world. It is no uncommon thing, even today, to find some of these models occupying places of honor in the offices of the older marine insurance companies, thanks to the homage of a few admiring souls who, one after another, have cherished them for nearly a century.



Sometimes the models were cut in half and mounted, as here, in a shallow box realistically painted. Courtesy of Joseph Patterson Sims, Esq.

While the usual material of their construction is wood, they were also made of sundry other substances. Bone models, made by French prisoners of war, have already been mentioned. Occasionally a tiny model is found executed in ivory. Then, again, others were fashioned all of metal. The writer heard the other day of one Dutch model made entirely of pewter and, now and then, the precious metals played their part. In size the models range from 6' or 7' in length down to veritable miniature dimensions. The usual size, however, of the old models is from about 18" to 3' in length. It must be remembered that not a few of these old models are not merely images but really *models* made faithfully to scale in the minutest particulars, and this fact can only increase our respect for the skill of those who fashioned them.

Nearly every kind of craft that ever floated is represented in the models of one period or another and of various nationalities—Chinese junks, Spanish galleons and caravels, high-pooped English and Dutch merchantmen of the 17th Century, 18th Century "ships of the line," square-rigged East Indiamen, schooners, everything in

fact down to the most modern of motor boats and sailing yachts and cruisers.

It is only recently that the collecting of ships' models has obtained a wide popular vogue, but in a quiet and less extensive way they have been cherished and collected by a few individuals or institutions for many years past. The oldest and largest collection is that in the Rijks Museum in Amsterdam, where a large room is entirely devoted to displaying them. Their present commercial value is of late growth. Although many of the shipwrights' models represent the outlay of considerable sums in their original construction, the majority of ships' models for many years had only such financial value as the owners chose to attach to them or some isolated admirer was willing to pay for the pleasure of acquisition. Now the conditions have wholly changed; the old models are fetching prices ever soaring higher and higher and reproducers are making models for which they receive anywhere from \$600 to \$1,500 or more.

THEIR DECORATIVE VALUE

To anyone at all familiar with ships' models their tremendous and intensely individual decorative value must be perfectly obvious, so obvious, indeed, that it would be merely "carrying coals to Newcastle" to point out the sundry reasons for and manifestations of this quality. It will not be amiss, however, to point out several ways in which we may appropriately employ ships' models to decorative advantage. Fitted into a cradle or stand they may be set on the tops of such pieces of wall furniture as bookcases, secretaries, highboys or cabinets or even upon a side table conveniently placed.

Again, there is many a model would make, all by itself, an admirable mantel garniture, especially if there is a plain panelled white chimney-piece to act as a foil.

Still another way, and a fascinating way it is, of displaying ships' models is to hang them by a chain from the ceiling as was done in the churches with the votive ships. Shown in this way they seem to have more living charm and individuality than when fixed in a rigid cradle. In a large room this method is to be followed, if it is possible to do so, but no more advantageous or fairer way of using a ship's model could be devised than to hang it in an open stair well. Here it could be viewed from below, from a level and from above by those going either up or down the stair.

GOOD PLACES FOR THEM

The accompanying illustrations will suggest various other applications of the models to decorative purposes and visibly emphasize the fact that ships'

model enthusiasts are to be commended for their wisdom in reviving interest in a rich resource that we all too blindly disregarded until the present vogue began.

To be sure, one would scarcely care to place a ship model, however small, in a boudoir or among the formal lines of a period drawing-room. Those are not fit settings for anything as full of the spirit of the open as these miniature frigates and clippers, with the details of their originals so truly reproduced to the last stick and bit of gear. By no means do they call for a niche surrounded by other spoils of the sea, but they do merit, and show at their best in a place of intrinsic strength, to which they bring an added touch of atmosphere as refreshing as it is unique.

In addition to the uses already suggested for these ship models, in dining-rooms, stair well and other situations where they will show to advantage, mention may be made of their peculiar appropriateness for the real man's room. Such a room inevitably expresses its owner's characteristics and tastes. Rare indeed is the outdoor man who does not feel at least a secret longing for the miniature ship. If his hobby is sailing, there are the modern models or, in many ways superior to them in the impression they make, the old-time craft some of whose originals made seafaring history a record in the old sailing days of two or three generations ago.



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For Your Garden

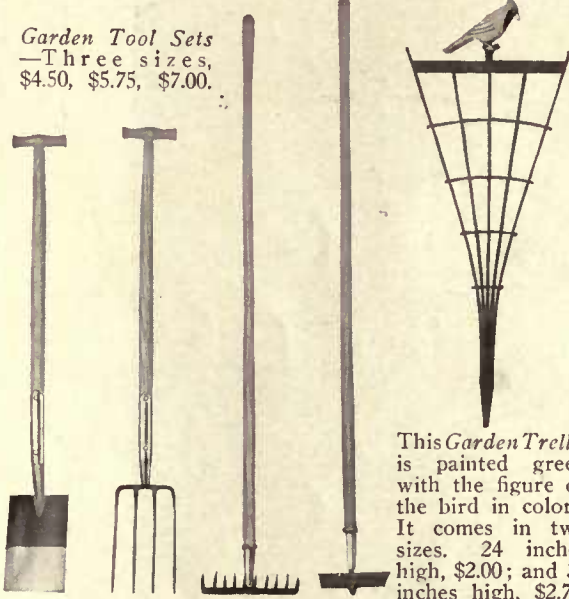


Wicker Garden Basket, complete with tools as illustrated, \$10.50.

Left to right—Fork, \$1.50; trowel, \$1.50; bulb planter, \$1.00; dibbler, \$.25; daisy grubber, \$.65.



Garden Tool Sets—Three sizes, \$4.50, \$5.75, \$7.00.



This *Garden Trellis* is painted green with the figure of the bird in colors. It comes in two sizes. 24 inches high, \$2.00; and 30 inches high, \$2.75.

THIS year let your garden be a real success. Don't let it deteriorate into a tanglewood of good intentions. Nothing can make your home more attractive than flowers; nothing can make your table more appetizing than fresh vegetables. And nothing can bring results like the proper tools. You will find them all here.



Garden Bird Bath, of decorative stoneware on a pedestal. The height is 18 inches and the price is \$12.00.

LEWIS & CONGER

45th Street and 6th Avenue
New York

Bucks, Frills and Horseflesh in Old English Prints

(Continued from page 40)

Dear old prints, they are as human as cronies; all the gossip and scandal of their period is in them. And the gossip is as fresh and diverting to-day as when it was first whispered, or our dollars would never have sacked a couple of English centuries for the sake of the prints thereof.

I know dull dogs who prose about the main interest of old prints lying in the method of reproduction, and not in the subject reproduced. That is all my eye, dear reader, take it from me. Those old boys have doddered after the technical details of processes until they are no longer conscious that a print is a picture. At the liveliest it is a diagram to them, a mere plan.

Tut, tut, the play's the thing, as ever.

I promise you I have seen one of those spectacled technical sharps snooping over a batch of joyous sporting prints, and sourly sorting them according to the kind of reproductive process used (line, aquatint, lithograph, and the devil knows what), with never a grin on his lean, old visage. There is some truth in the plebeian observation that it takes all sorts to make a world.

The old prints are simply the results of an early instinct for kodakery. The bucks and blades of a dozen decades ago had no cameras so they sensibly set Mister Engraver to work to preserve pictorial memos of frolics afoot, ahorse and acoach, if I may say so. And the engravers took the tip and made a mint of money at it, I hope. Maybe some of the old prints caused trouble when they were new, just as a scandalous snapshot will. It is a moot point whether the Duke of York would have taken out the lovely Miss Clark in his curricle that bright afternoon in 1810 had he known the event was to be perpetuated in a print. For all I know he might have obtained the consent of the Duchess first, but then again, he mightn't. Anyway, the print fetched a good price in New York last week.

To take off the raw newness of a room, to ripen it, and even to pervade it with a vague air of the ancestral, commend me to a few old coaching prints of generations ago.

"The Brighton Mail," "Ready to



After a hard day of it, behold—"The Sportsman"! His neckcloth and boots are disheartening. Some people simply can't look untidy

Start," "Changing Horses," "Coach Passengers at Breakfast," "Bull and Mouth Inn Yard," what a stream of pleasant, imaginative reminiscence the very titles start. Stuff your ears to factful folk who will tell you that the old days were very uncomfortable, and indulge, with Thackeray, in a fine manly lament at their absence.

"It must have been no small pleasure to sit even in the great kitchen in those days, and see the tide of human-kind pass by. What fun to see the Captain ogling the chambermaid in the wooden gallery, or bribing her to know who is the pretty young mistress that has come in the coach. The packhorses are in the great stable, and the drivers and ostlers carousing in the tap. And in Mrs. Landlady's bar, over a glass of strong waters, sits a gentleman of military appearance, who travels with pistols as all the rest of the world does, and has a rattling gray mare in the stables which will be saddled and away with its owner half an hour before the 'Fly' sets out on its last day's flight. And some five miles on the road, as the 'Exeter Fly' comes jingling and creaking onwards, it will suddenly be brought to a halt by a gentleman on a gray mare, with a black vizard on his face, who thrusts a long pistol

(Continued on page 66)



Fresh horses! Up with the luggage! The lady wants a drink! With a crack of the whip and a toot of the horn the Mail and Stage Coach goes swagging off to London!

Residence of
M. Trempler
Detroit, Mich.

*fireproof
economical
good looking*

Yes—

**have an artistic roof—but
add a Safety Clause — *fire-proof***

AFTER all, it is a roof you are building and a roof has many responsibilities that all fall on the material you choose. Bad weather and changes of temperature bring repair bills and painting costs. Sparks from your chimney, or someone's burning house, may bring disaster.

So you must go further with the decision than to say just "fire-repellent shingles" because the fire-repellent shingles can burn. The **FIRE-PROOF** Shingle — J-M Transite ASBESTOS Shingle — will not. Add up all the requirements and put all the emphasis your mind can summon on the thought of fire safety. And you'll insist on J-M Transite Asbestos Shingles. You can have all the choice of shape and color, any style of laying — all the roof beauty you please, without the expense of the tile roofing or the weightiness of slate. Like all other Johns-Manville Asbestos Roofings, these shingles are backed by

Johns-Manville Roofing Responsibility

Under this policy your roof can be registered on the roofing records of this company. It is, then, our obligation to see that your roofing in service is all that was promised when it was purchased.

J-M Transite Asbestos Shingles are examined, approved, and labeled by the Underwriters' Laboratories, Inc., under the direction of the National Board of Fire Underwriters.



**COVERS
THE CONTINENT**



Here's a booklet
on Shingles. It is sent free. It is
full of worth-while facts on
Shingle Roofs—tell us where to
send it.

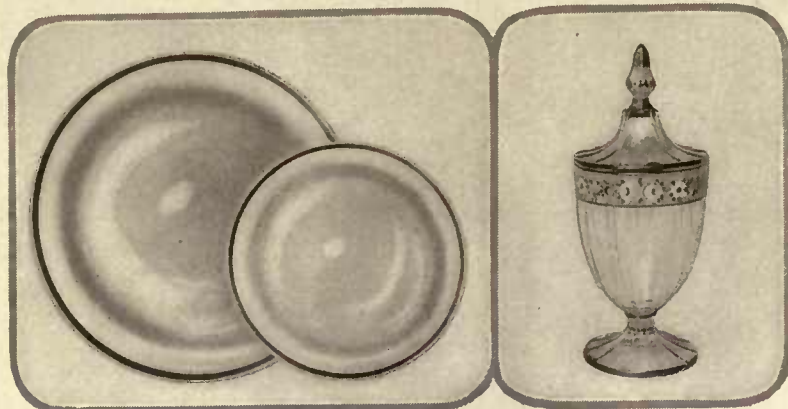
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ATTRACTIVE WEDDING GIFTS

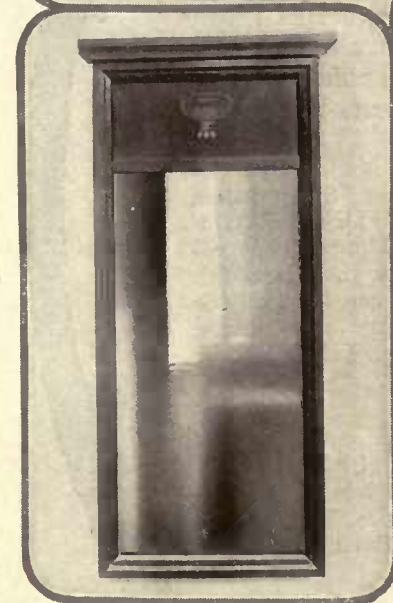


An unusually low figure is the \$6.50 asked for this Chop Set of a platter and twelve plates. The Greek key design of black is on a coin gold band.

A fashionable way to serve candies is in this new Glass Candy Jar, attractively decorated with light blue, black, or yellow enamelled band and pink roses. In the pound size the price is \$7.50; to hold three pounds, \$10.00.



Handwrought Sheffield is distinctive, and this after-dinner Coffee Set is a splendid example of this ware. The price, for sugar bowl, creamer, pot and tray, complete, with the monogram free, is \$25.00.



Sheffield Ware possesses the unique advantage of being both rich in appearance and low in cost. Particularly desirable is this Cracker and Cheese Set in pierced design, Butler finish, at \$10.00. The Cheese Dish itself is of engraved glass.

Mirrors are always welcome as wedding gifts, and this Mahogany Mirror at \$3.50 may solve a gift problem for you, in a most economical way. It is 22" high and 9 1/2" wide.

IF it seems to you as if everybody were getting married, by all means come to Ovington's for the necessary wedding gifts. With so much to choose from, making a selection will be quite painless—and quite as easy on your purse.

Send for the Ovington Gift Book.

OVINGTON'S

Fifth Avenue at 32nd Street

New York

Bucks, Frills and Horseflesh in Old English Prints

(Continued from page 64)

into the coach window, and bids the company to hand out their purses.

I saw two more fine prints up for sale recently. One was "A Scene in Kensington Gardens, or, Fashions and Frights of 1829." The other was "Elephant and Castle on the Brighton Road."

The first was a pippin: as a satire on the modes of the day, perfect. One naturally expected the broad humor of balloony crinoline and grotesque male dandyism, but the absurd, empty pretentiousness of the expressions upon the faces of the people was more subtly and satisfyingly funny, richly suggestive, as it was, of the laughable contents of their minds. These were the Mayfair macaroni of the period, the exquisites of the Four Hundred, as far removed from the solid stuff of the nation as any clique well could be.

One dolled-up beau is depicted in the act of pushing the ball of his fancy cane into his mouth, an improbable posture at first blush, but looking closer you see its naturalness. He has just winked at an attractive damsel passing by with her father, the old boy noticed it, frowned ferociously, and Dick the Dasher is covered with embarrassment; seated there on the park bench he pretends to be contemplatively sucking the ball of the cane, but it won't do, he does it too determinedly, and he reminds one of the nervous little girl who gathers up fold after fold of her frock as she lisp before company, for the first time, the history of Mary and her little lamb.

The other was a coaching scene of 1826, and showed a famous road-house where the stages pulled up. At that date the "Elephant and Castle" was probably the last stop from Brighton before running into the metropolis, being several miles in the country, but if my memory serves me well, it's a mighty short way "on the

Brighton Road" now, as the title says. London has swelled out like a turkey-cock and gobbled it up.

You are a trolley-car terminus now, "Elephant and Castle." 'S' death, what a drop!

Among the prints of olden-time merrie England coaching scenes stand first in favor, by long odds, and fortunately there are many hundreds of them to be had. Coaches in all sorts of predicaments are seen, "Under Way Without a Pilot" (the team of the Liverpool Royal Mail has taken fright and is running away full lick without a driver), "Mail-Coach in a Flood," "A Mail in Deep Snow," "Mail-Coach in a Thunderstorm on Newmarket Heath," "Mail Behind Time" (some speed and excitement here, I give you my word, for the Manchester Coach is passing an inn with the horses stretching out like good 'uns), and, mighty topical at present, "Stage Coach with the News of Peace."

This last is dated 1819. The York Coach with six horses is crossing a bridge at full speed, displaying banners with the word "Peace," announcing the news from the Congress at Vienna. Much more exciting than wiring the news, isn't it?

And what a tender tale there is in that print recently sold for one hundred dollars, entitled: "A False Alarm on the Road to Gretna Green—'tis only the Mail."

My, that's a print to take off the wall one winter evening when the snow drifts are heaping up too heavily outside for the youngsters' play. 'Tis only the mail coach, and the fleeing elopers thought it was her pater coming after them hell-for-leather to regain his daughter sweet.

Look at Grace there with shining eyes, a romantic American schoolgirl. She didn't think of old prints that way.

"Isn't there a Gretna Green in New Jersey, Daddy?"

What a Fifty-Foot Garden Will Grow

(Continued from page 33)

the flat side of the board. Drench the hotbed with a watering pot having a fine rose spout that will not wash out the seed.

Seeds for transplanting should be sown in one-third of the hotbed the latter part of February or the first of March. The young cabbages and Brussels sprouts may be set out in the open ground when they show two or three true leaves; but tomatoes, egg-plants and peppers must wait until all danger of frost is over, while celery is not transplanted until after a good rain the last of June or the first part of July.

Very early lettuce and radishes may be sown in the other two-thirds of the hotbed. By using the lettuce for the table as soon as the loose leaves are big enough, the plants are thinned out, which gives the later lettuce a chance to form heads. From June until September the hotbed takes a rest, the only time it is empty. It comes into use again when late lettuce and endive, planted in the open ground in August, are set out in the hotbed in late September, for table use in early fall, winter and spring.

The space between the hotbed and side fence will be large enough for two rows of rhubarb, four plants to a row, the rows 3' apart, the plants 18" apart in the row.

Between the raspberries and the central garden walk, starting 3' from

the berries, lay out a strawberry bed of twelve rows, the plants 2' apart each way. This will take one hundred and twenty plants, which should be given hill culture to produce the finest berries. There are many excellent varieties, but, after having grown a number of them, I consider the Marshall berry better than any other. It is a heavy yielder of extra large size, good shape and fine flavor. The ever-bearing strawberries are good, and worth trying.

THE VEGETABLE ROWS

Two feet from the lower end of the strawberry bed, transplant a row of ten peppers, 2' apart. Follow these with cabbages, Brussels sprouts, and egg-plants, in three rows, 2 1/2' apart, the plants 2 1/2' apart in the row. This leaves a space 12' wide between the egg-plants and the back fence. Six feet will be used for fourteen asparagus plants in two rows, 3' apart. To make the bed, furrows 2' deep are dug, then filled in to a depth of 18" with manure, with 3" or 4" of dirt spread on top of it. The two-year-old roots are put in so the crowns stand 4" to 6" below the surface of the ground, the long stringy roots spread out in two layers at right angles so they will lie flat in the row, covered with 3" or 4" of loose soil. This leaves the plants in a slight depression that

(Continued on page 68)

Are you fooling yourself about your trees?

ARE you making the dangerous mistake about tree surgery that was made by the owner of the tree shown herewith? (Small photograph No. 1 below.) Read the following facts—they may prove a revelation.

The owner of the tree shown here thought that Tree Surgery was merely a matter of patching cavities with cement—something which almost any clever fellow could do. The result to his trees was costly and disappointing. Davey Tree Surgeons found that this tree (Photo. 1), which the owner thought had been saved, was in a really critical condition, disease and decay continuing unchecked behind the fillings. The entire work had to be torn out and done again—*done right*. Photographs Nos. 1, 2, 3 and 4—a typical tree—tell the story. (See descriptive matter under photographs.)

Tree Surgery a Specialized Science

Tree owners sometimes confuse Tree Surgery with Forestry. These two professions are as widely separated as dentistry and medicine. The Forester is trained to deal with trees in the mass, culturing them primarily for lumber supply. As Bernard E. Fernow, Dean of Faculty of Forestry, University of Toronto, puts it: "The forester grows trees *not* to be preserved, but to be harvested."

The Tree Surgeon, on the contrary, is interested in the individual tree; to prolong its life is his sole aim. He knows little or nothing about forestry and is entirely unequipped in training and experience to cope with its problems.

Forestry is a worthy profession doing a great economic work. But to entrust the saving of your priceless specimen trees to a Forester is certain to result in disaster.

For real Tree Surgery, there is only one *safe* place to go—to Davey Tree Surgeons.

Davey Tree Surgery Is Safe

Safe—because it is time-proved; its record of successful performance for thousands of estate owners spanning a generation.

Safe—because no Davey Tree Surgeon is allowed any responsibility until he has conclusively demonstrated his fitness. He must have served his full course of thorough, practical training and scientific study in the Davey Institute of Tree Surgery—a school, the only one of its kind in the world, which we conduct for the specific purpose of drilling our men according to Davey methods and Davey ideals.

Safe—because Davey Tree Surgery has been endorsed as *best* by the United States Government, after exhaustive official investigation.

Safe—because Davey Tree Surgeons are *picked* men, thoroughly trained, conscientious, intelligent, courteous, in love with their work.

Safe—because the Davey Company is a successful and responsible house, amply able to make good in every instance and not needing, for the sake of temporary existence, to sacrifice in the slightest degree its high standards.

Four typical letters from hundreds by satisfied Davey users.

Archibald H. Bull, Pres., A. H. Bull Steamship Co., New York City:

"I am very much pleased and satisfied with your work."

A. P. Lovejoy, Janesville, Wis.:

"Your work is efficient and scientific, your men capable and business-like."

Mrs. Susan Wheeler, Bryn Mawr, Pa.:

"The work you have done for me has been entirely satisfactory. I fully believe that it has added to the life of my trees, for which I am very thankful."

F. E. Atteaux, F. E. Atteaux & Co., Inc., Boston, Mass.:

"I am pleased to say that your work is perfectly satisfactory in every way."

Write today for Free Examination of Your Trees

—and booklet, "When Your Trees Need the Tree Surgeon." What is the real condition of your trees? Are insidious diseases and hidden decay slowly undermining their strength? Will the next severe storm claim one or more as its victims? Only the experienced Tree Surgeon can tell you fully and definitely. Without cost or obligation to you, a Davey Tree Surgeon will visit your place, and render an honest verdict regarding their condition and needs. Write today.

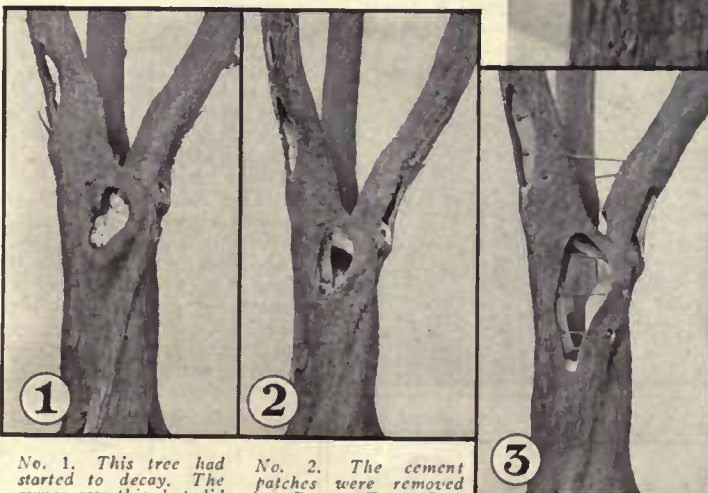
The Davey Tree Expert Co., Inc.,
504 Elm Street, Kent, Ohio

(Operating the Davey Institute of Tree Surgery, Kent, Ohio)

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Permanent representatives located at Boston, Newport, Lenox, Hartford, Stamford, Albany, Poughkeepsie, White Plains, Jamaica, L. I., Morristown, N. J., Philadelphia, Harrisburg, Baltimore, Washington, Buffalo, Pittsburgh, Cleveland, Detroit, Cincinnati, Louisville, Chicago, Milwaukee, Minneapolis, St. Louis, Kansas City. Canadian Address: 81 St. Peter Street, Quebec.



No. 1. This tree had started to decay. The owner saw this, but did not realize that it required scientific treatment. So he allowed an untrained man to "patch the holes" with cement. This "patching" was worse than useless—it was positively harmful.

No. 2. The cement patches were removed by Davey Tree Surgeons, and there was revealed an appalling condition of disease and decay. The tree had become a mere shell, liable to crash to pieces in any severe storm.

No. 3. Davey Tree Surgeons removed every particle of decay, disinfected the entire cavity to destroy the existing disease, thoroughly waterproofed the inside, cut watersheds to exclude moisture and carefully braced the shell mechanically.

No. 4. Here is the finished result of science plus skill. The strength of the tree, destroyed by decay, has been restored by mechanically perfect Davey methods. The filling was put in by sections to permit the normal sway of the tree without cracking the filling. The new bark is growing over the edges of the filling and in time will cover it entirely. This tree is now in perfect health—permanently saved—responding gloriously to the marvelous skill of Davey Tree Surgeons who know how and why.

Davey Tree Surgeons

FOR SAFE TREE SURGERY

Every real Davey Tree Surgeon is in the employ of the Davey Tree Expert Company and the public is cautioned against those falsely representing themselves



Only Three Steps in the NATCO Wall

Quickly erecting the tile.

Applying attractive stucco outside.

Applying plaster inside.

HOUSE BUILDER! Note the speed and economy, and above all, the safety of construction with

NATCO·HOLLOW·TILE

Frank Chouteau Brown, the noted architect, says: "Stucco houses, with walls of Natco Hollow Tile, are the most permanent and satisfactory."

Natco construction is cheaper than brick or concrete, and, while more expensive than flimsy and dangerous frame, the resulting economies in maintenance and insurance will in the course of a few years pay for this initial increased outlay.

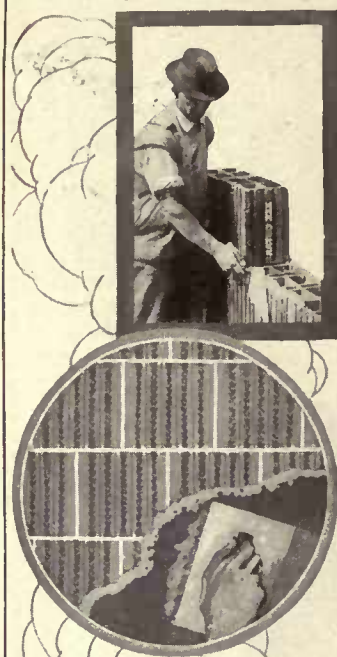
Natco should be used, not only for walls, but for floors and partitions—throughout the house.

Natco is cooler in summer and warmer in winter, saving coal bills, thanks to its blankets of dead air contained in the cells of the tile. It is vermin-proof, damp-proof, and, most important of all, absolutely fireproof. Think of Natco as a service, free to all architects, engineers, contractors, and to you.

Send ten cents for the interesting 32-page book, "Fireproof Houses." It will show you how other discriminating people have erected beautiful houses with Natco—for comfort, economy and safety. For your protection, look for the imprinted trade mark "Natco" on every tile.

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at Plainfield, N.J.
Architects
Marsh & Gette
New York*



What a Fifty-Foot Garden Will Grow

(Continued from page 66)

gradually fills up with cultivation, which must be regularly and thoroughly given so the bed will be kept free from weeds. Not until the second year should the stalks be cut, and then for only about three weeks from the date of the first cutting; otherwise the plants will be weakened. The following season, and afterwards, the cutting period may last from six to eight weeks, and the bed, if properly cared for, will last twenty years.

The other side of the garden may be given over entirely to annual vegetables. Beginning at the end nearest the house, plant three rows of early peas, following them with celery when the peas are gone, the rows $2\frac{1}{2}'$ apart. The next three rows, the same distance apart, may have beets, carrots and turnips, with lima beans in the following four rows, the hills $2\frac{1}{2}'$ apart. Eighteen tomato plants, $3'$ apart each way, may occupy the next space, with early peas between the rows, which will be gone before the tomatoes would shade them too much. Plant string beans in the next two rows, followed by late sweet corn in hills $2\frac{1}{2}'$ apart. Early sweet corn, followed by late bush beans in the remaining rows, finishes the vegetables, except for squashes and cucumbers which are planted between the back fence and rear line

of fruit trees, squashes on one side, cucumbers on the other.

A garden so planted should yield \$30 to \$40 worth of vegetables the first year. When the rhubarb, asparagus and fruit begin to bear, the receipts will be more than doubled. Rhubarb, strawberries and raspberries will bear well the second year, asparagus the third year; but it takes from three to five years for peaches, pears, plums and grapes to bear full crops. But when they do, the period of waiting is forgotten in the pleasure of gathering perfect fruit from your own trees.

Rhubarb plants may be had for 10 cents each or three for a quarter; asparagus roots for a cent apiece; strawberries for \$1 a hundred; raspberries and currants, 10 cents apiece; grapes, two for a quarter; peach trees for 10 to 25 cents; plums and pears, 25 to 35 cents each, according to size and age. Vegetable seeds cost very little—\$2.50 would buy all required for a 50' garden. The total outlay for the first year would amount to approximately \$25. Fifteen dollars of this would cover the cost of the hotbed and permanent plantings, expenses which would not be incurred again, leaving the expense for the ordinary kitchen garden \$6.50. This does not include the price of any labor except carting manure and early spring spading.



The Delicate Beauty of Chinese Porcelains

(Continued from page 29)

reigns of Yung Ching and his celebrated son, Ch'ien Lung, who lend name to the period from 1723 to 1795, sustained the perfection of Chinese porcelain. The decadence of the art begins with the Modern Period, from 1796 to the present.

The marks on Chinese porcelains are various in character and come under one or more of the following divisions: marks of date, hall-marks, marks of dedication and good wishes, marks in praise of the piece of porcelain inscribed, symbols and other pictorial marks and potters' marks. It is not necessary here to go into the intricacies of these, but they furnish a fascinating study.

This, too, is true of the designs that are to be found on the decorated pieces of Chinese porcelain. The casual observer will pick up a piece and admire or dismiss it on the judgment of the general impression it makes upon his artistic sensibilities. Not so with the con-

noisseur who takes into consideration color, texture, glaze and, quite as much as these (so far as intellectual interest is concerned), the story the design tells.

The porcelains of China, like the sword-guards of Japan, offer the native artists a vast wealth of mythological and folk-lore subjects. Then symbolism and occasion are closely cemented in Oriental thought and if the collector of old Chinese porcelains finds their decoration puzzling at times in its significance, how absorbing are its untravelings!

Since the time of Queen Elizabeth the western world has recognized the beauty and the decorative value of the porcelains of China, and at no time have they sunk in regard. Rareties are no longer apt to be found hidden away, or acquired for a posy. At the same time the possession of a single object and some knowledge of the evolution in ceramics that led to it are interesting.



A bottle vase of gorgeous gold tawinness, with lights like old mahogany. Yung Ching Period



Rustic chair, genuine cedar wood, artistic, comfortable and insect-proof, \$4.00.

THE CALL of SPRING HAS COME and the GARDEN LURES US ONCE MORE

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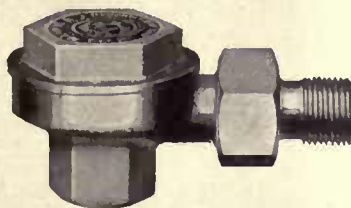
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The articles illustrated can be shipped direct to you by us. Catalogue B-3 shows various styles of rustic cedar furniture, from which you may be able to get many suggestions. It is free, write for it.

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This device is one of the fundamentals of the DUNHAM VAPOR HEATING SYSTEM. It is the trap known the world over to heating engineers as the device that revolutionized Vacuum steam heating. Leading architects everywhere use it.

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A steam fitter can Dunhamize a home. While the first cost of the Dunham Vapor Heating System is not the lowest figure at which heating equipment can be bought, in the end it is the cheapest. Write for full facts now. Ask for our free book, the 3 H's; it is of absorbing interest.

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BUSHES, plants, vines, must have some kind of support and protection in order that they may grow most luxuriously. The best for the purpose, the one that combines beauty in itself as well as proper construction for endurance, is always the cheapest in the end.

Trellises and bed guards repay many times over in plants, blossoms and foliage. The Excelsior Rust Proof Trellis on the end of the porch shown here not only supports the vines, but is ornamental as well. The bed guards are of the same make—same construction and materials. These

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Trellises and Bed Guards

are made of heavy, tough, springy steel wires, which are held at every intersection in the viselike grip of the Excelsior Steel Clamp, a patented feature. AFTER making, the whole fabric is galvanized by the Excelsior Process, that not only makes it rust proof, but thoroughly and completely solders it into one rigid mass.

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**WRIGHT WIRE CO.
WORCESTER, MASS.**



Be cautious in your foundation plantings of evergreens—their form and color are both strong. Problem 5 shows one situation in which they are logical, contrasting pleasantly with the tapestry brick of the house walls

Six Schemes for the Foundation Border

(Continued from page 51)

tion to the architectural features. In regard to form we have three types of shrubs—known as accents, fillers, and facers. The first named are used in groups to give height and strength at harsh, bare corners, and are balanced at entrances in pointed or globular shapes.

FILLERS AND FACERS

The intermediate shrubs or "fillers" are for mass effect and should be of varying heights, nicely adjusted to the location of the windows, doors and bare spaces. Furthermore, they should present throughout the year individual interest in the texture and color of the foliage, and a variety of fruit and flowers. Not all shrubs can be used for this purpose, for some which are attractive when viewed from a distance and in large quantities are entirely too harsh for such an intimate use, or too large.

The third class, the "facers," are used in front of the intermediate shrubs to hide bare twigs or soil at their base, and to provide firm, compact edges and corners to the general mass.

Before drawing the planting plan it is best to sketch on the elevation drawings of the house an outline of the planting as it will ultimately appear, high at the corners or to screen the service portion, low under the windows, and balanced clumps or specimens at the entrance.

Many mistakes are made in choosing the plants for their climate or particular environment—that is, in regard to sun or shade, dust and smoke, soil and exposure. We see rhododendrons shriveled in the winter sun and evergreens dried by icy blasts, when they crave shelter or at least a temporary protection of pine boughs. We see snow from the roof and walks heaped upon tender, slow-growing evergreens when sturdy Japanese barberries would survive without a protest. Flowering shrubs which would flourish in the sun are forced to languish and dwindle in the shade. Even more fatal than

the wrong choice in regard to environment is a mistake regarding the architecture. For some houses a formal and highly refined type of evergreen planting is the only one appropriate, as in Problem 1. Again, as in Problem 5, the texture of the tapestry brick is admirably supplemented by the evergreens. For the latter it is best to choose few kinds of a uniform dark green color and to avoid a heterogeneous mixture of golden and silver-leaved sorts, which are in bad taste and often not hardy.

The most satisfactory evergreens for planting immediately around the base of the house are, for tall and medium size effects, the red cedars, the arborvitae, and one or two species of Retinospora; and for facing down these, Japanese yews, Mugho pines, and various species of dwarf juniper. Of larger trees, hemlocks or firs unite successfully with tall deciduous shrubs when used to frame the ends of the house or cut off a view of the garage or drying yard.

(Continued on page 72)



Problem 6 involves a dignified type of house. Rhododendrons require either complete naturalization or real dignity

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Underground Garbage Receiver

installed at your home in the early Spring Clean-up—means less danger from infantile paralysis germs. Eliminate the dirty garbage pail.

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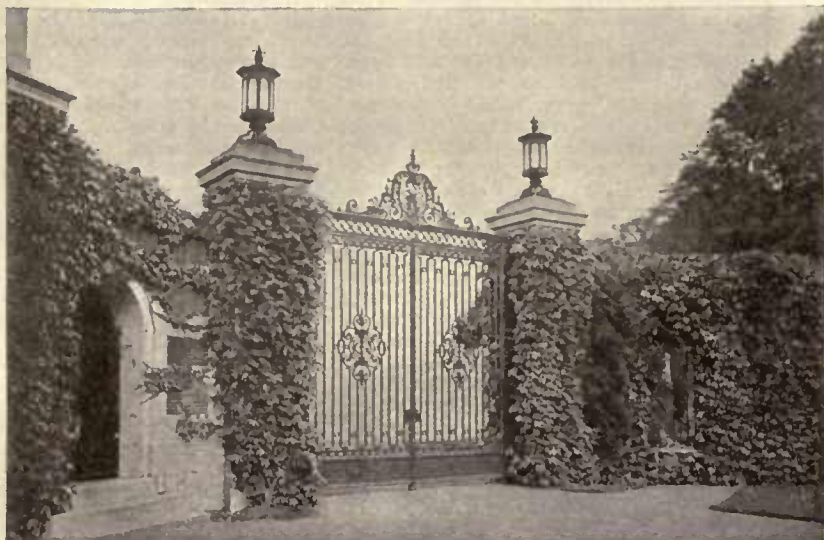
Come to the Nursery and select your own trees as we have a large assortment of Ornamental Deciduous trees and Evergreens in all sizes, Herbaceous plants, Perennials, Roses, Hedge plants, in fact, everything to make the home grounds attractive.

It is time now to arrange your work for Spring and if desired we can have our Landscape Architect make you a planting plan of your grounds.

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The Water Softening Filter
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Connect it in your water piping—and you will have an ample and unfailing supply of water as soft as rain and as clear and sparkling as that from a spring. You will know a comfort that you have never known before. You will understand why “velvet water”—**Permutized** water—is finding its place in hundreds and hundreds of homes, large and small, from coast to coast.

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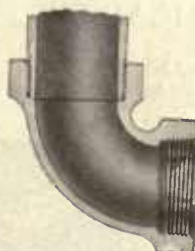
Drainage in the home

should have a free and continuous escape from the premises. The joints where the pipe and fittings come together should be so tight that there will not be any openings or crevices for foreign matter to lodge in.

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are made with a shoulder against which the pipe abuts so perfectly that all “pockets” are eliminated so that the drainage may have an unobstructed flow to escape to the sewer. That is important.

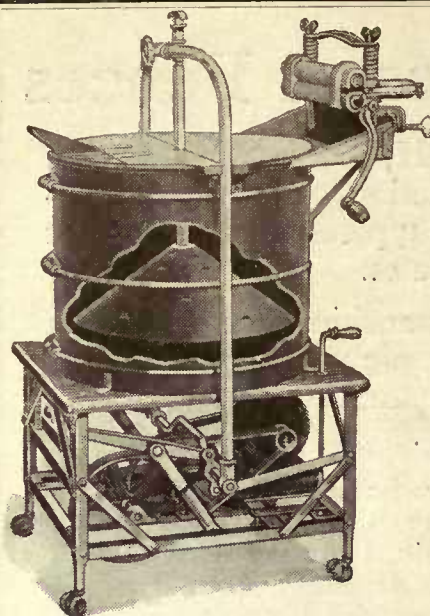
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Made in sizes and styles to meet the requirements of any home. Hand, Belt Power or 1/4 H.P. Electric Motor.

Complete information upon request to Dept. H.

PUFFER-HUBBARD MFG. CO.
MINNEAPOLIS, MINN.

Six Schemes for the Foundation Border

(Continued from page 70)

Broad-leaved evergreens demand a house of considerable dignity (Problem 6) where they are used alone, or in Problem 2, where they are combined with evergreens. Of these, the most conspicuous are the rhododendron hybrids, both tall and dwarf. There are also many interesting plants of lower growth: box, if the climate permits, in standard, pyramidal or bush form; Japanese holly (*Ilex crenata*) which closely resembles box and has the advantage of being entirely hardy; *Andromeda floribunda*, lily-of-the-valley shrub, with its racemes of white flowers; *Azalea amana*, with small flowers of flaming rose pink; low-growing *Daphne cneorum* with its terminal clusters of fragrant pink blossoms; and the well-beloved mountain laurel (*Kalmia latifolia*) are among the best of the smaller shrubs. Two good evergreen edging plants are *Pachysandra terminalis* and English ivy, the latter to be clipped and pegged down.

FOR DECIDUOUS PLANTING

Deciduous plantings belong with certain types of houses for which evergreens are inadequate or too formal. They are much less expensive and provide a wealth of variety, success depending upon a discriminating choice and careful placing, using more kinds and smaller groups than in the boundary planting.

Occasional small trees like flowering dogwoods, flowering crabs and cherries, thorns or laburnums are necessary and interesting as accents against the bare corners of the house. Picturesque shapes like sumach or Hercules' Club (*Aralia spinosa*) will give an immediate effect of size and vary the rounded contours.

For the intermediate shrubs in deciduous planting the usual gardenesque flowering shrubs are all suitable, such as lilacs, forsythias, mock orange, spiræas, and deutzias. In some locations a more 'woody' effect is desired, when azaleas, sweet pepper bush, viburnum, etc., may be used.

For facing down deciduous shrubs Japanese barberry is by far the best. Its form is dense and compact, it will grow practically anywhere, its foliage turns a wonderful red in autumn, and its abundant red berries remain on the bush all winter. *Deutzia Lemoini* is an excellent edging shrub

for summer effect, in its rich white blossoms being no mean elf in the train of May.

Some portion of the house walls should be clothed by vines alone, and not shrubs, in order to leave visible the straight line of the walls, which should be only softened and not obliterated by the planting. A congruous use of Boston ivy is seen in Problem 4. Of other clinging vines English ivy does well as far north as Boston if not exposed to the winter sun, *Evonymus radicans* is an extremely hardy evergreen vine, trumpet creeper (*Tecoma radicans*) climbs both wood and stone, and of the Virginia creepers, *Ampelopsis Englemanni* clings the best. For heavy masses at the eaves, *Actinidia* may be trained up the conductor pipe, while for porches, roses are pre-eminent. Other varieties than the ubiquitous rambler are suggested in the planting list for Problem 3.

Concurrent with the roses, the large-flowered white *Clematis Henryi* or the lavender *C. lanuginosa* is very effective. Wistaria, which occasionally sulks for years and refuses to flower, may sometimes be successfully brought to blossom by root pruning, or better still if only those plants are purchased which have been grafted with flowering buds. For fall, *Clematis paniculata*, a soft mass of creamy bloom, contrasts with the red of the Japanese barberry.

Only a few herbaceous plants should be used with deciduous shrubs, and those of a bold nature, such as peonies, funkia, phlox or thermopsis.

Of bulbs, lilies have a particular affinity for rhododendron beds, from the standpoint of both looks and cultivation. If planted in groups and not in stiff lines, narcissi may be used in front of both evergreen and deciduous planting. Some unusual tulips for special use with evergreens are described in the planting list for Problem 2, and some excellent late ones for planting in front of white flowering shrubs in List 3.

In conclusion, it must be remembered that simplicity in design, discrimination and restraint in the choice of shrubs, and care in their soil preparation, placing and actual planting operations are absolutely necessary to insure successful effects with foundation planting.

Fresh Berries—With Cream

(Continued from page 25)

fruit border is well away from trees and hedges whose roots rob the soil of much of its nourishing power, the surroundings make no particular difference. There should be, however, plenty of room provided for cultivation around the bushes, 6' or 7' being allowed between rows in case more than a single line is planted. Blackberries should stand 5' apart in the row, and raspberries, currants and gooseberries 4'.

For cultural purposes, these four species of small fruits may be divided into two groups, the first comprising the blackberries and raspberries (true "canes"), and the second the bush-like currants and gooseberries. The former group calls for a supporting trellis, as already mentioned. A good one may be made with stout posts, 4' above the ground and 15' apart, between which are strung three lines of heavy wire. To these wires the canes should be tied.

Spring pruning of blackberries and

raspberries makes for better crops. It should be done early, before growth starts, and the weaker the plant the more severely should it be cut. Unless the growth is poor, cut back only 1/3. When the plants are first set out, cut the shoots almost to the ground, leaving not more than two eyes. As soon as the bearing season is over, take off all the old shoots at the ground level, as their usefulness is past. When the young canes reach the top of the trellis they should be pinched back a little to encourage side growth.

When it comes to currants the pruning is of a different character. Early each spring a few of the oldest shoots should be cut off at the ground to prevent the bushes becoming superannuated, as, unlike the preceding sorts, it is not the youngest wood which bears. Gooseberries, too, call for similar treatment, with the additional purpose of keeping the

(Continued on page 74)

Protect your Garden from insects and disease

PREVENTION is better than cure.

Begin to spray your plants and flowers during their dormant period and an occasional additional application during the summer will destroy all insect life and insure brilliant foliage, fine flowers, perfect vegetables and fruit.

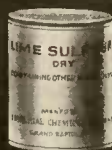
For \$2.00 we supply our Imperial Home Garden Package making fifty gallons of spraying material enough for a 1/4-acre garden a whole season. With it we send a spray pump and our complete spray guide for Home Flower and Vegetable Garden FREE. All Imperial products are manufactured from formulas recommended by the U. S. Government and Agricultural Colleges.

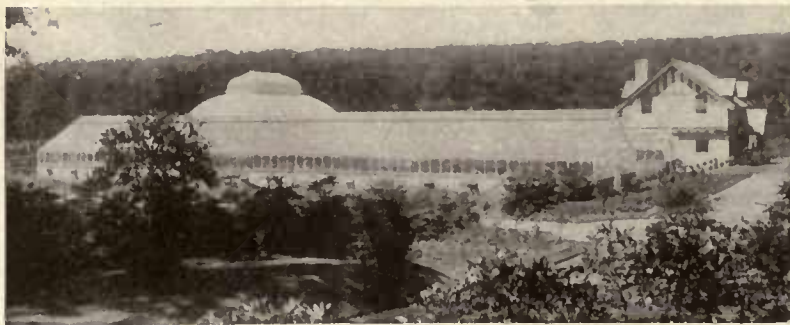
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50 gallons with Pump
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"Spring unlocks the flowers to paint the laughing soil."—Heber.

A COMBINATION—not a simple key—is used by Spring to unlock the great Vegetable Kingdom.

LUTTON GREENHOUSES

employ the same combination.

Spring's Combination

Warmth from the sun.
Vigorous action of light.
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April showers assist roots to absorb food.

You will readily see from the above that the LUTTON way is Nature's way, with this difference—the LUTTON Greenhouse is always the same, day after day throughout the year, whereas Nature is *fickle*, cold one day and warm the next.

That is why the products grown in LUTTON Greenhouses excel those of unassisted Nature.

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Perfectly controlled temperatures.
Every available sunbeam reaches plants.
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are like little greenhouses. They also embody the combination which enables you to gratify your desires for your favorite flowers and vegetables. At the same time they help you to solve the problem of the High Cost of Living.

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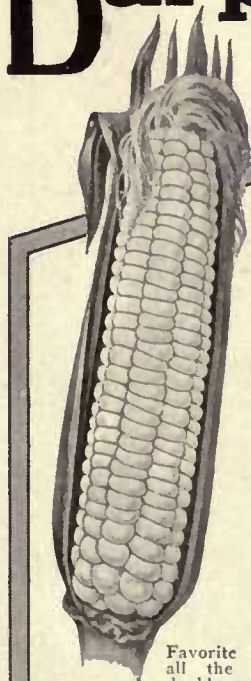
High enough to receive fairly tall plants. Six large lights of extra heavy glass to each sash. Hinged at top. All ready to put together in a few minutes. Portable, strongly made, neatly finished. Carefully packed. Price complete, freight prepaid anywhere in U. S. East of Mississippi.

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Bean—Fordhook Bush Lima, the most famous Bush Lima.

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Favorite Asters, embracing all the choicest American double varieties.

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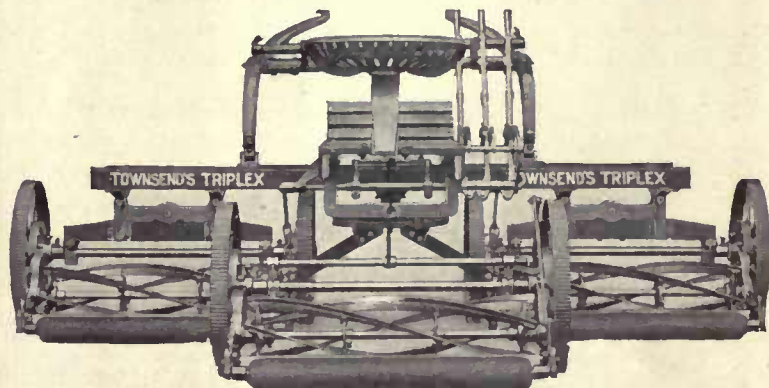
is bigger, brighter and better than ever before. We have added twenty-two pages, making in all 204 pages, and best of all, you will find thirty Burpee Specialties illustrated in color. Burpee's Annual is mailed free upon request. A post card will bring it. Write for your copy to-day and mention "House & Garden."

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TOWNSEND'S TRIPLEX

The Greatest Grass-Cutter on Earth
Cuts a Swath 86 Inches Wide



Floats over the uneven ground as a ship rides the waves. One mower may be climbing a knoll, the second skimming a level and the third paring a hollow.

Drawn by one horse, and operated by one man, the **TRIPLEX MOWER** will mow more lawn in a day than the best motor mower ever made, cut it better, and at a fraction of the cost.

Drawn by one horse, and operated by one man, it will mow more lawn in a day than

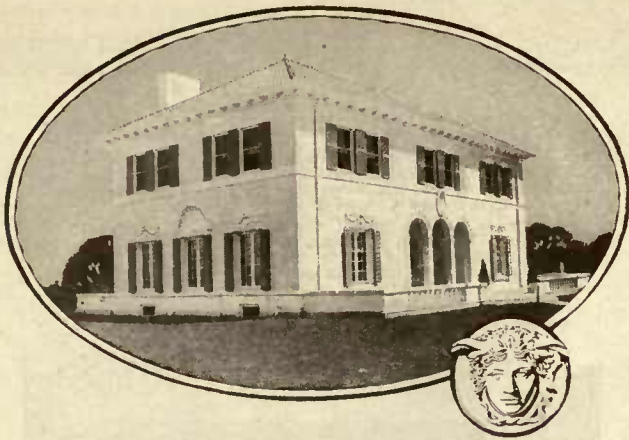
any three ordinary horse-drawn mowers with three horses and three men. (We guarantee this.)

Does not smash the grass to earth and plaster it in the mud in springtime, nor crush out its life between hot rollers and hard, hot ground in summer, as does the motor mower.

The Public is warned not to purchase mowers infringing the Townsend Patent No. 1,209,519, Dec. 19th, 1916

Send for catalog illustrating all types of Townsend Lawn Mowers

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in the architectural design of your white stucco residence—and your good business judgment by insuring that it will not become stained or discolored after a short time. Specify

MEDUSA WHITE-CEMENT WATERPROOFED

in which both whiteness, and the water and damp-proof quality, are integral permanent features that will never need renewing. Medusa Waterproofed white houses stay white indefinitely, because the stucco cannot absorb moisture. There is no efflorescence or staining.

Write for profusely illustrated booklets showing how the owners have used Medusa Waterproofed White Cement for exterior stucco on concrete, hollow tile or lath, and

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Build for permanence, and waterproof when you build.

Whether you contemplate building immediately or not, write for copies of "Medusa Waterproofing" and "The Medusa White House" today.

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The Trysting Place

BRING your summer life into the wholesome out-of-doors—make your garden a spot where children may play, lovers may meet or Darby and Joan find leisurely comfort. A graceful arch, a hooded seat, a trellised arbor—each will play its part in transforming your garden into a sun-flecked living room. The 72-pages of the *Gardencraft Handbook* (with more than one hundred photographs) are waiting with their artistic suggestions to aid you in the transformation. Gladly mailed on receipt of 18 cents in stamps.

Mathews GARDEN CRAFT



The Mathews Hall Mark, a pledge of authentic design and painstaking bench-work.

THE MATHEWS MFG. CO.

Designers and Craftsmen

912 Williamson Bldg., Cleveland, Ohio



Do not judge gooseberry size by the American varieties. These English berries are much larger and better

Fresh Berries—With Cream

(Continued from page 72)

bushes with "open" tops which will allow a circulation of air and the needful sunshine.

Perhaps the cultivated plant of any variety never existed which was not occasionally subject to some sort of disease or insect pest. Certainly the small fruits are not immune, though there is nothing in this connection which need cause you to hesitate about growing them. If red rust appears on the leaves of your blackberries or raspberries, cut out and destroy the badly infected plants, at the same time spraying the rest with Bordeaux mixture as a preventative. Anthracnose is checked in a similar manner, and the remedy for borers is to cut and destroy the canes which they have attacked.

In the case of currants and gooseberries, the commonest trouble is the currant worm, which eats the foliage and will sometimes strip the bushes of all their leaves if unchecked. Two good sprayings with arsenate of lead will prevent his ravages—the first applied as soon as the leaves appear, and the second when the plants are in flower. San José scale, should it

put in an appearance, is controlled by soluble oil spray during the dormant season. Cutting the canes for borers, and Bordeaux for rust or anthracnose, complete the usual remedy list.

The number of varieties of these cane fruits on the market today is almost bewildering. However, if an experienced person charges into their midst, and does not lose his head, he is apt to emerge from the conflict with a list about like this:

Blackberries—Early Harvest, Eldorado, Snider and Rathbun.

Raspberries—Cuthbert (red), Golden Queen (yellow), Cumberland (black), Black Diamond (black), Columbian (purple), and St. Regis (ever-bearing).

Currants—Perfection (large red), Cherry and Fay's Prolific (red), and White Grape (white).

Gooseberries—Industry and Crown Bob (both of these are red, and bear the unexcelled, very large fruit characteristic of the English sorts). Downing is perhaps the best of the smaller-fruited American varieties, and produces very heavily.

Flowers of the Rainbow Goddess

(Continued from page 47)

true blue flowers. As this *Iris interregna* shows the dwarf foliage of one parent with the tall stems of the other—the flowers are lifted from 12" to 18" above the leaves—it seems to be a most desirable addition. Its flowers are perfect in form and have clear and decided colors.

NATIVE AMERICAN SORTS

For some reason or other the irises which are native to the United States are not very commonly seen in cultivation. Perhaps this is because the loveliest of them are native to the Western portions, and difficult to establish in the East; but probably it is because, like everything else, they are undervalued because they are familiar—just "wild flowers."

One of the best of these is *Iris longipetala, superba*, a china-blue flower, altogether one of the softest and loveliest colors there is. This is taller than most kinds, sometimes rising to 40" or even more. It is a native of California. A middle Western-Southern species is *Iris cuprea* or *I. fulva*, with coppery flowers that are sometimes flecked with green and blue. Then there is *Iris cristata*, dwarf in size and crested, the flowers being lavender blue, a very dainty and lovely species. *Iris versicolor* is a violet blue and native to the Northern sections of the United States; and in the Northwest dwells *Iris setosa*, which is also found in Japan. This, it will be re-

called, is one of the species used by European hybridizers to cross with the Japanese *I. laevigata*.

The largest iris, in point of general size and not applying the adjective to the flowers alone, is *Iris ochroleuca gigantea*, a native of Syria. This is commonly grown in gardens and has been for a good many years, usually as *I. orientalis*. There is a white form, but the type itself is yellow. The plants average 4' in height and make majestic clumps.

One other distinct species I must mention, and that is *I. Sibirica*. This has been in our gardens for over a hundred years, and it too is a large growing kind. The flowers are purplish or lilac blue, on stems 3' high. Note, please, that the variety *orientalis* of this species should not be confounded with the species *Iris orientalis* just mentioned; they are distinct plants, one being yellow flowered and the other purplish or white.

With all of these races and strains to choose from, it is of course of first importance to know something about the season of bloom. By making use of some of all of them it is possible to have irises in bloom from early in May to the end of July, and even into August.

Some need a great deal of moisture, while others are equally satisfied without it. As a general guide we may say that all those having thick and surface creeping rootstocks

(Continued on page 76)

Dreer's Famous American Asters

America now leads the world in the production of high-grade Asters, and our own famous strains, grown under our personal supervision, are acknowledged by experts to be unsurpassed.

We offer in our 1917 Garden Book over sixty distinct varieties and colors, but particularly recommend the following collection of six sorts, embracing several distinct types and colors, and which we feel sure will, on account of their free growth, profuse flowering, large size, and general excellence please the most critical growers of this popular flower:

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Flowers of the Rainbow Goddess

(Continued from page 74)

or rhizomes—which is characteristic of the members of the German strain—will do without a great amount of moisture and thrive in dry places as well as anywhere else; while the species having thinner and deeper growing rhizomes need considerable water, some of them even demanding distinctly moist places.

PLANTING AND BLOOM SUCCESSION

The first to flower usually is *Iris pumila*, the dwarf iris from Crimea, with deepest purple flowers, along with its varieties *alba*, which is white, and *sulphurea*, which is yellow. Following this comes *Iris interregna*, in company with the Florentine iris and *I. Sibirica*. Close on the heels of these are the army of German irises, some earlier than others, yet none more than a few days apart. The Spanish strain comes into bloom in early June before the German has done flowering, and following it the English sort starts in late in the month. Meantime, the Japanese varieties have gotten under way, and these continue in flower after everything else has passed and gone—providing, of course, that their situation is congenial and that they have had proper feeding and watering.

All irises may be naturalized, for they are plants that lend themselves particularly to the careless abandon of Nature's planting; indeed, they are never so well placed as when thus treated. That they should never go where their foliage will be cut is very certain, for their leaves are decorative and essential to their life. But naturalistic planting does not invariably imply scattering in grass! It means as often the grouping in the garden or against a shrubby background, in opposition to bedding. And when I use the term in connection with iris, I mean this.

Someone has said that irises are as easy to grow as potatoes, and having grown the latter in large quantities, I am prepared to say that they are—and more! Most irises are indeed much easier to grow than good potatoes, for they do not need cultivating, or spraying, or tending a bit in the world, once you get them in the right place and give them the food they like. It seems to be true, however, that there is no telling exactly the right place except by trying. I have had iris clumps grow and thrive where I knew beforehand they could not possibly live! And I have had other clumps pine away and vanish right from under my nose in places that, according to all theory, were ideal.

The bulbous irises, to which class the English and Spanish species belong, like a somewhat sandy soil, free from manure, to which they are very sensitive. It is to their advantage that they should be rather dry during the summer; and of course, like all the rest of the family, they should have free sunlight. The bulbs

are usually supplied by dealers in the autumn, and should be planted as early as possible, if bloom the following spring is to follow, for the roots should be formed before winter sets in. A mulch of leaves such as is used over any other fall planted bulb ought to cover them.

Wherever you plant them, if they do not show a distinct gain in their second season, make up your mind something is wrong, and move them elsewhere. These species increase rapidly by offsets when all is well with them, and need to be divided frequently. It is best, by the way, when dividing any iris clump, to do so by simply cutting it in two where it stands in the ground, and removing one portion of it. Then throw earth into the hole thus left beside the rest, which will go on growing without a setback. Irises do not like being disturbed, although they do need to be divided fairly often, owing to their habit of growing from underneath the rootstock, as well as all around it. A clump left too long without dividing will thus become a circle of leaves instead of a clump; and the middle will be a mass of grasses and weeds that will have taken root between the old and worn-out portions of the rhizome.

DEPTH AND CARE

Plant the roots of the bulbous iris 3" to 4" deep, and if your soil is at all heavy, give each one a little bed of sand to lie in. Plant the rhizomes of the Germanica and allied sections flat—parallel with the surface of the ground—and do not put them deep. Indeed, some leave half of the rhizomes exposed; and as this is the way they grow naturally it is the logical thing to do. The best time for handling all these thick rhizomes is right after they have stopped blooming and before they start in with their new growth. For this reason, fall is not a good time; for fall-planted rhizomes do not get a sufficient start before winter to be able to produce flowers in the spring.

Dormant rhizomes should never be given much moisture until they have begun to grow, for until they have made roots and are thus able to use water, it simply lies around and is liable to rot them. This is the one point about handling them that should be particularly noted.

To secure the best results with the Japanese iris, plant them well under, water them frequently and thoroughly—until the water penetrates to a real depth—with manure water; or, if this is not available, with plain water, dressing the ground with well-rotted manure. Probably no other species is so susceptible to care or the lack of it, and no other species will repay care so abundantly. But, as the roots of those plants not infrequently reach to a depth of 2' in their eager hunt for moisture, it is evident that a little top sprinkling will not do much good.



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Whoever possesses this house will be certain to have at least one of these desirable birds make use of it.

"A Bluebird for Happiness," a dash of color and cheerfulness, darting thru one's vision or hopping upon the lawn.

Robin Redbreast, the hero of many a nursery song and fable. An agreeable friend and neighbor.

The tap, tap, tap of the Woodpecker is a pleasing sound. Absent to the trees of his neighborhood, destroying harmful insect life.

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These houses should always be large. This is a bird that loves much company. If well housed and well used, they come in larger flocks each year.

Spring is Here

Nature is awakened from her winter's sleep. The birds are ready to make friends with you. Put out your bird house now. Do you want Jenny Wren, Boy Bluebird or perhaps another as your cheery companion through the summer? Make up your mind quickly and let us send the new domicile of your chosen friend immediately.

In getting up our Circular it was first intended to be only a supplementary leaflet, to contain a few new designs. The next step was to have better cuts and show a few improvements in several places. The idea grew and grew until now I have quite a Booklet. Will you send for a copy? With your kindly assistance we will go on prospering.

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WRITE TODAY for the Monroe Book on Home Refrigeration. It's Free. Thirty-six pages devoted to money-saving, health-protecting facts on this important subject. Learn how easy it is to get a "Monroe"—the best refrigerator made. One that will outwear several ordinary refrigerators, and earn its cost several times over. A "Monroe" will save one-third or more on ice bills.

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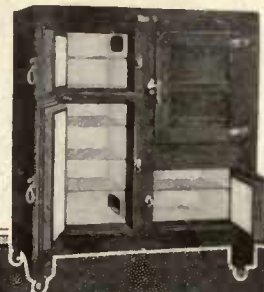
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30 Days' Home Trial

Essentials in Bedroom Furnishing

(Continued from page 53)



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☐ In every home, for all household uses, stainless, attractive, safe water is extremely desirable. Besides its evident value in your bath, in laundry, kitchen or pantry, filtered water practically does away with the trouble from leaky faucets and valves and affords great protection to your handsome bathroom fixtures, piping, boilers and mechanical equipment because it is free from grit, muddiness and suspended matter of all kinds as well as odor or taste.

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afford the maximum of such protection because they are extremely simple to take care of, they are scientifically designed to keep in excellent working order and are made in a substantial, durable manner.

☐ These filters can be readily installed without confusion in new or old houses or buildings. The parts can be taken through an ordinary doorway. They cause no appreciable reduction in the flow of water or in pressure, and are suited for use with any kind of water supply system—either city or country. They are made in several sizes and types to meet any water conditions.

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The best solution for Water Troubles—Hot or Cold.

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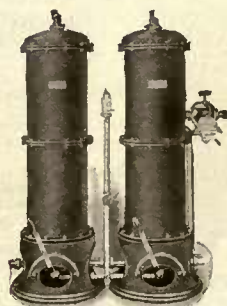
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adjusted from which to hang the curtain. The curtain should hang about 15" wide on either side and be the full width of 50" material. It may be looped back with straps or hung softly over the bed, coming almost to the floor on the wall side.

It may be trimmed with a ruffled or turned back hem and ruffled piping of another color. The bed-spread should be made to match and at one end place an oval pillow with ruffle or piping as the case may be.

For such a bed arrangement, use a simple curved lined day bed, painted and antiqued in a soft mauve. The bed-drapery could be of rose-silk and the piping of mauve. The same curtains could be used as one drapes a window—with a soft mauve gauze under-curtain. The dressing table and night stand should be painted to match the bed and the all-over upholstered chair and the slipper chair upholstered in an ivory mauve and rose striped material. On the night stand can be an amethyst color Venetian glass candle-stick and beaker for water. The floor border can be painted in rose with a mauve rug and the walls in ivory. Lamp shades should be of yellow Georgette crepe to warm the room—with tiny ruffles of rose and mauve picot edge and the lamp itself of Chinese porcelain with that exquisite rose mauve shiny glaze. A tiny decorated writing desk in pistache green would be a stellar note.

BEDS FOR BUSINESS WOMEN

The tired business woman will find a mahogany low four poster bed suitable and graceful. A good covering is made by embroidery on heavy unbleached cotton cloth, a Jacobean design in crewel in dull blues, greens and tans. This spread, by the way, could be embroidered at night as the stitches are large, and even a business woman likes a homey touch that she has created herself. If this is impractical for her, she may use a spread of cretonne, with a turn-down under which to slip the pillow, edged with silk in green or whatever color is found in the cretonne. It is much more interesting and effective to choose for the plain color the less obvious tone in a cretonne to bring out in the room. If a cretonne has a great deal of rose, a little lavender and the same amount of green and blue, use the green for the color in bindings or accessories, or the mauve as one's taste lies.

On the night stand should be the light, preferably electric, although some folks like a candle to read themselves to sleep by. If the lamp shade is of silk, see that it is lined with white, as this will shed a better reading light. In fact, a paper or vellum shade seems a little too hard for a bedside light. Electric lights that screw onto the bed are excellent for reading but they are not particularly decorative.

THE BEAUTIFYING GROUP

The beautifying group consists of a dressing table, a chiffonier or bureau or a chifferole for a man's use. Once on a day these came in shining golden oak and were monstrosities, but now they may be had "in the plain" from the manufacturers and stained and painted any color desired. By using an inconspicuous color for paint and striping, thus breaking the large plain surfaces, the chifferole does not appear so cumbersome and certainly becomes a convenient piece of furniture.

Almost any bureau or chiffonier is improved by taking off the mirror and hanging it by itself at the required height. A chiffonier and dressing

table make a useful combination—much better than the old-fashioned bureau, as one could not sit close enough to dress at a bureau.

A dressing table with a triplicate mirror is the most serviceable and decorative type. The most attractive style I know has slender mirror frames with curved tops.

But the most important thing about the dressing table is the light it is given. When there are no available side wall lights, an electric attachment may be clamped onto the middle glass and covered with a pretty silk shade of suitable design.

Charming little dressing tables can be made from a set of drawers or just a box with a shelf placed midway for slippers, etc., and covered with taffeta or cretonne in long ruffles. A plain mirror frame may be covered with a flat ruche of silk or tightly covered with cretonne, and hung above the table.

A tiny manicuring table is such a luxury that I am surprised that more bedrooms do not boast them. One usually balances a dish of soapy water on her knee or takes the gloss off a mahogany table top when she sets it down. A tiny, oval black lacquered table with a drawer would serve the purpose admirably. Drawn up to the slipper chair or by the chaise longue, it would be a real joy and convenience to be appreciated.

The slipper chair, by the way, has become almost a necessity in these days of fat living and higher gaiters. Low, snugly upholstered, they are most conveniently placed at the foot of the bed. An ordinary high chair may be converted into a very presentable slipper chair by taking a few inches off its legs.

THE BOUDOIR END

The remaining group is the boudoir end of the room. Some lucky ladies have a real boudoir or sitting-room but many of us are thoroughly gratified by having a bed-room large enough to have assembled in one end the essentials of a boudoir.

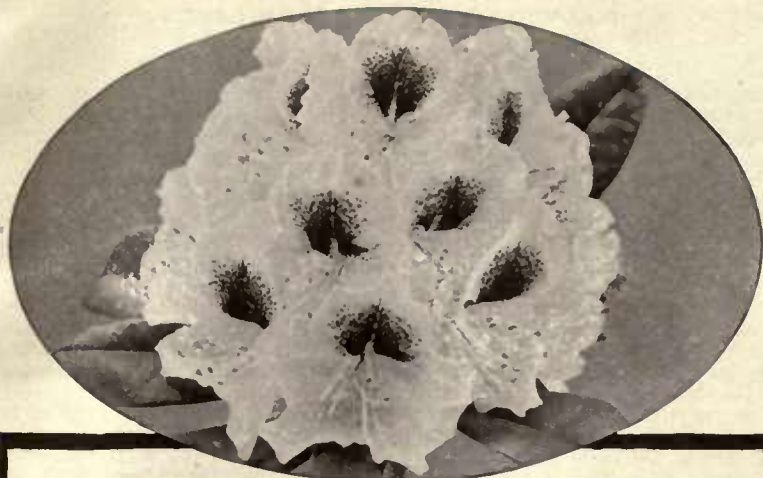
The main thing is to have a chaise longue. Whether it is of silk, linen or wicker doesn't matter—but a chaise longue spells comfort and harmony in its every line. Of course, a tea gown goes with a chaise longue, and that should match, for if we are going in for effects, we must have colorful groups—including the lady.

If the chaise longue is of wicker—which would be the very last choice anyway—have it upholstered as to silk back seat and new valance.

A very good couch for a boudoir is 5' long with a ratchet end which will let down when one wishes to lie down. This, by the way, will put up an extra guest, or is excellent in case of sickness for which only 5' of room is taken up, and it makes a very comfortable bed.

A little sewing table should be there, preferably with a colored bag beneath to add a spot of brilliant color to the room, and a little mahogany rocker. There is hardly a woman who would not openly or covertly wish for a low rocker to sew in. And after all homes should be human—and it's going to take at least one more generation before we become educated out of rockers.

In one corner we should find a desk. Adorable little desks are now being made for bedrooms, scarcely a half yard wide with one drawer underneath and a fold-back top with pigeon holes for paper, etc. They are a comfort and really for use. Not the least of their advantages is their small size.



These Shrubs Will Fill Your Place With Bloom

Rhododendrons and Azaleas have long been favorites for lawn planting. Their lustrous green foliage is mostly evergreen and it presents a delightful contrast with the handsome flowers.

Rhododendron Catawbiense. The hardiest and most striking native; delicate pink flowers in June. Well-budded plants that will bloom this year, \$1.50 to \$2.50 each. Special quantity prices.

Rhododendron Catawbiense Maximum. The best for massing. Flowers snowy white to soft pink. Well-budded plants that will bloom this year, \$1.50 to \$2.50 each. Special prices in quantity.

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contains information about shrubs, trees, evergreens and roses. It will help you plan your grounds or garden. Be sure to get a copy.

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Nothing Can Take Its Place

In late summer and autumn the Dahlia is indispensable for cutting. It yields great armfuls of gorgeous velvety flowers until frost.

Queen Emma

Paeony-flowered Dahlia. Coloring a mingling of pale violet-rose and pale gold, the latter more pronounced on the inner petals; on the outer ones it appears as just a glistening sheen. Reverse of petals deeper violet-rose. Center yellow. A strong grower and free bloomer even in hot, dry seasons. 25c each.

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Send for Our Catalog

It describes them all. It also describes our Irises, Gladioli, Paeonies, Cannas, Hardy Phlox and many other plants and bulbs. It also lists all kinds of field, flower and garden seeds.

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THE Fuller & Johnson Motor Lawn Mower is designed for the large lawn with numerous flower beds, shrubs and trees, where great flexibility as well as large cutting capacity is required. This wonderful Mower is large enough to cut five acres a day, yet light enough not to mar the turf, and so extremely flexible that it will cut close up to and around trees, under the shrubbery, and along walks and driveways, thus entirely eliminating the necessity for cleaning up afterwards with a hand mower. The

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is backed up by 70 years' reputation of the Fuller & Johnson Manufacturing Co. for the highest manufacturing integrity. It is scientifically designed and built as a complete unit. Indeed, its balance and details of the mechanical features of the mower have received as close consideration as has the motor itself. If it were possible to dismember this wonderful Motor Lawn Mower before you, you would marvel at the extraordinary thought and study given to the planning of its smallest feature—the infinite care used in the finishing and adjusting of its smallest part—yet its greatest characteristic is simplicity.

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are made in many designs, sizes and woods. Discriminating buyers insist on Morgan Doors for all uses, because of their beautiful selected woods, their exclusive All White Pine Core and their patented Wedge Dowel Construction. And because they are guaranteed.

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Morgan Sash & Door Company

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Morgan Millwork Co., Baltimore Morgan Co., Oshkosh, Wisconsin
Exhibits of finished Morgan Model Doors in all principal cities. Ask for list.

Knowing the Wild Mushrooms

(Continued from page 60)

characteristic of the fresh specimens. If when sliced through the center there is revealed a yellowish, dusky, or smoky color, the specimen is past using for food. Puff-balls are widely distributed and fairly common in most localities from midsummer until late fall. The one most frequently met with is the small, top-shaped variety which measures from 1" to 2½" in diameter. It grows on the ground in open, grassy places, sometimes in profusion. The plants are white but become dark grey or greyish-brown as they mature. Often when apparently fresh to outward appearance, inspection of the interior will reveal the tinge of color which betokens that the specimen has passed beyond the edible stage. When sliced and browned in butter puff-balls are a sweet dish.

In late summer and autumn the giant puff-ball makes its appearance in pastures and open places. It is frequently found in corn fields between the rows of standing corn. A specimen the size of a man's straw hat is not unusual and will form more than enough for a meal for a large family. Another form of puff-ball, called the beaker-shaped puff-ball, is pear-shaped, rounded above and tapering beneath. Its largest diameter is from 3" to 6".

A group of delicious edible mushrooms with which the student will become familiar without difficulty is that composing the genus *Pleurotus*. This group is especially characterized by growing on wood—either the half-decayed stumps and fallen timber found in the woods or on dead branches of living trees or from old scars caused by the removal of limbs. The genus comprises some of the most toothsome of the edible fungi, and to gather them one need often only walk along shaded city streets and pluck them from the trees which line the walks. The elm *Pleurotus*, which in autumn is common on many kinds of city shade trees, has a taste when butter browned not unlike a broiled pork chop. It is of large size, often occurring in groups or clusters, and because of its late season is unusually free from insects. Its aroma when cooking fills the house and brings everyone to the table keen of appetite.

The *Pleurotus* genus includes the well-known oyster mushroom whose form sometimes suggests the outline of an oyster shell. By many this latter variety is classed as one of the finest of the edible fungi, although it is rather tough, especially with age. After the amateur has had a little field experience he will have slight difficulty in singling out the members of this genus and will run no risk in using them for food. Their characteristics are such as to preclude the possibility of making any mistake.

THE DEADLY AMANITAS

Most of the accidental poisonings from mushrooms of which one reads in the newspapers come from using fungi which are of the ordinary "toadstool" type and which grow upon the ground either in woods or fields. Many of our most highly prized edible forms have their homes in such places—but so does the deadly *Amanita* which causes the larger proportion of accidental deaths. The *Amanitas* are readily distinguished from the edible forms by the careful student, but the amateur or novice may easily be led astray. And certainly the foolhardy individual who gathers and uses specimens which merely resemble some he has seen others gathering need not expect to escape the consequences.

A peculiar feature about the various forms of *Amanita* is that they are among the most graceful of the fungi. The various colors and shadings which they assume make them equally attractive to the eye. An amateur who would hesitate to use some of the edible fungi of uncouth appearance might easily incline toward certain of the *Amanitas* because of their delicate grace and beauty. Yet in most cases of mushroom poisoning it is one of this numerous family which is responsible for the mischief. The pure white form, found growing either in woods, grassy places or even city lawns, is one of the most beautiful. It bears the significant name of "Death Angel" because of its extremely potent poison. A small section of a single cap will cause death. And so subtle is the poison of the *Amanita* that not infrequently by the time a person begins to feel the first symptoms of trouble after having eaten of it the case is so far advanced that it is impossible to save the patient. For some of these alkaloidal poisons no antidote is known.

THE COMMON EDIBLE MUSHROOM

Inhabiting the same open, grassy places in which the *Amanita* is often found there grows the common mushroom so extensively used for food, *Agaricus campestris*. In general appearance there is a similarity which probably has deceived many. Yet the student will have no trouble after a little in distinguishing between this and the various forms of *Amanita*. A study of your manual in connection with freshly gathered specimens of each is the only way to a proper understanding of this and similar matters.

The *Agaricus* grows almost anywhere outside of the deep woods. In some places it grows in luxurious abundance. Many people with no scientific knowledge whatever of mushrooms gather it freely and in most cases without dire results. But every fall the newspapers herald the annual harvest of mushroom victims. Knowing ones suspect the reason—an *Amanita* has been gathered along with a basket full of the *Agaricus*. All this would have been obviated by a little care and study. Yet it continues to be the case that this common fungus is more widely collected for food than any other and most frequently by the uninitiated. It is also cultivated for market in large quantities. The mushroom spawn which is commonly sold for growing these fungi in the home cellar is of this variety.

THE FIELD MUSHROOM, OR FAIRY RING

Closely allied in species, though not in appearance, is the field mushroom. The amateur will early become acquainted with this form and experience a peculiar thrill of satisfaction each time he discovers it. It is a dainty little creature varying in color from white to deep tan and is of a somewhat leathery appearance. In size it measures under rather than over 1" across the cap. It grows in fields and pastures throughout the summer—being especially plentiful following a rain. Collectors know it by the name of "fairy ring," since the plants sometimes occur in the form of a ring or circle in the grass. It is not always that the full outline of the circle can be determined, but now and then this will be quite perfect.

Sometimes the fairy ring makes its appearance in a well-kept lawn (Continued on page 82)



Why You Should Have a KOHLER Sink in Your Kitchen

KOHLER Sinks have the same *quality* distinctions that make KOHLER Bath Tubs and Lavatories first choice for the well planned home.

The patterns are varied, to suit every requirement, and the designs have the hygienic features that are characteristic of all

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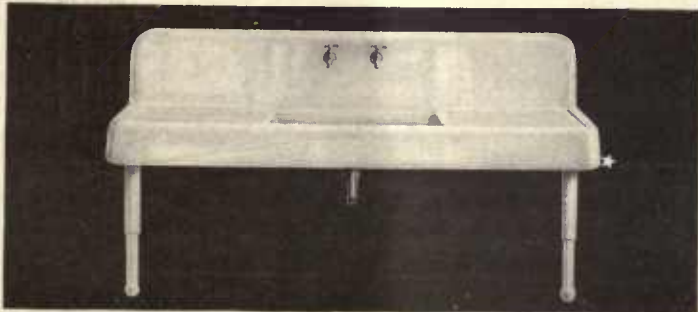
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If your plumber has no specimens of KOHLER WARE on display, write us, and we will send you our interesting book, "KOHLER OF KOHLER." Address Dept. F-4.

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K-1003-A



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THREE of the essentials for success in building a home are—a practical plan, artistic design, and good workmanship. But without the fourth essential—proper selection of materials—the other three are of little avail.

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Cornell

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Make You "Rain-Independent"

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Cornell Systems are quickly installed, without injury to the ground. They eliminate the inefficient, time-wasting hose. And they are inexpensive to operate.

The Underground Systems for Lawns, illustrated below, lends beauty to any lawn, and does not interfere with mowing.

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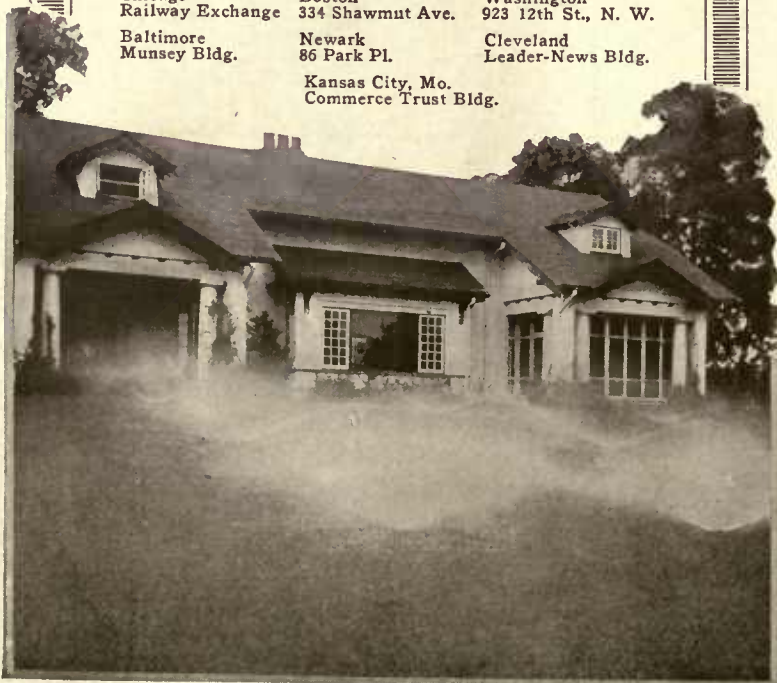
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Knowing the Wild Mushrooms

(Continued from page 80)

out the grass in a complete circle. In one instance three such rings appeared in quick succession, much to the distress of the owner of the lawn who could with difficulty be convinced that the "pesky things" were good to eat. There is no other fungus, however, to be mistaken for the "fairy ring"—save a somewhat similar form which grows in the woods.

This is darker in color and possesses certain very easily determined variations from the form which grows in open places. It is non-edible. The fairy rings which grow in pastures and on open hillsides have no counterpart among the poisonous species. While the plants are small, the flavor is similar though somewhat stronger than that of the *Pleurotus* family.



Color Tendencies in Spring Fabrics

(Continued from page 37)

A very beautiful example of a hand-blocked French linen is illustrated here. Among the many flower patterns of the season it stands quite alone, first because of its graceful design and secondly because of the sheer beauty of the color blending. Against a putty, a rich wine color or a black background,—for the linen comes in those tones—are sprays of flowers in a riot of vari-colored greens and browns, red, violet, tan and gray. It comes 31" wide and costs \$1.75 a yard.

Quite European in character is the very quaint bird pattern, which would be most effective with early English furniture. Not only is the design more than ordinarily good, but the colorings are such as one seldom finds in a domestic cretonne. The narrow stripe is black with the design in greys, red brown and putty color—the wide stripe a light cream color with a very cool green foliage—mauve and mulberry flowers and a soft green and brown bird crimson-breasted. The effect is quite like the very costly hand blocked English linens. It is 36" wide and sells for 59 cents a yard.

If you have a summer home with a room that looks out to sea, do choose for it the sea gull pattern. The manufacturer of this and the one above has succeeded each season in bringing out a series of cretonnes that for sheer originality in design and color are unlike anything else that is made in America. This sea gull pattern is highly conventionalized and comes in many unusual combinations of color,—a black background shows motifs of old blue and brown and white birds with cool yellow and mulberry wings. A putty background has taupe and blue motifs and mustard yellow birds with wings of lacquer red and light tan. It is priced at 59 cents a yard, 36" wide.

JEWEL CLOTH AND OTHERS

A departure of equal interest is one of the features of another domestic line. It is called a "jewel cloth." On backgrounds of various color, but particularly effective on black, are sprinkled gold dots which are oddly enough impervious to washing. Against this are silhouetted white trees and flowers picked out in brown and birds of the gayest plumage,—red, yellow, green and blue. When this cretonne is hung unlined against a window or used for a lamp shade or shield, the effect is delightful, as the foliage and the birds stand out in vivid relief. It is \$1.35 a yard; 36" wide. The same cretonne may also be had without the dots, at 85 cents.

This manufacturer is also responsible for the bird pattern, which has already proved unusually successful. The idea was taken from a costly

linen and has been beautifully rendered in a number of colors—such backgrounds as mustard, black, white and natural linen color being the best. In the first three instances, the pattern shows rich rose colored flowers, brilliant green foliage, mustard or gray cloud effects, and brilliantly colored birds, but on the natural colored linen background the leaves are gun metal and gray, the flowers white and rose varigated, the cloud effect soft brown and the birds brilliant only as to breast and beak. The width is 36" and the price is 50 cents a yard.

FOR THE LIVING ROOM

A gay cotton taffeta with a conventionalized pattern is shown attractively used. For living rooms, sun parlors or porches of summer homes, effective inexpensive patterns of this type are greatly in demand. This one may be had in a great many color combinations. Two that are particularly good have a white background—black foliage and flowers of mustard, rose and blue in one case and mustard, mauve and blue in the other. It is 48 cents a yard.

Ideal for the same purpose is the Jack-o-lantern pattern, which is pretty for indoors in the colors shown in the photograph: several shades of blue, crimson and violet against a white background. But it is even more effective with a black background and the design in crimson orange, dark and light green and a bit of old blue. With red, black or green wicker furniture a cretonne so colorful as this is a wise choice for seat cushions particularly when used with other cushions of one of the predominant shades. In this case—green or orange cushions would be most effective. It comes at 50 cents.

Fruit designs are still so infrequent as to be most welcome, particularly when they can be found in the less expensive domestic fabrics.

A very modern apple pattern is shown photographed in white with brown twigs and green leaves, apple blossoms in natural tones and apples oddly enough in deep red rose, yellow and when violet accompanied by blue grapes and illustrated in the drawing with a black background and the same coloring in the design; 36" wide, 85 cents a yard.

In the midst of all the novelties of the season, one greets with pleasure a simple lovely flower pattern such as the wistaria design. The material is a cotton taffeta, the background white, the leaves of cool, green tones and the flowers prettiest in the natural violet of the flower itself, or soft tones of rose shading from almost a heliotrope tone to a touch of scarlet. It is 36" wide and costs 48 cents a yard.

FOR YOUR HEALTH'S SAKE



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A refrigerator can either be your health's greatest protection or its greatest danger. Cheap, poorly constructed refrigerators without proper circulation of air are the breeding places of germs and instead of keeping food fresh actually contaminate it.

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Block the attacks of water, grease, scuffing shoes and heavy furniture on your cement floors with Bay State Agatex.

Cement is porous. The first drop of grease spells ruin to the even, good-looks of your floor. No amount of scrubbing will rejuvenate it. Water is absorbed and the resulting dampness is unhealthy. Constant friction creates dust, cracks and pits. And, think—a little precaution—a coat of Agatex, will keep your floor new.

Two coats of Bay State Agatex cover your floor. It sinks in and binds every little particle of cement.

It makes the floor wearproof, waterproof, oil proof, dustproof and every-other-kind-of-proof.

Send for our booklet No. A 2. It tells how and why you should use Agatex, also what it costs.

Bay State Brick and Cement Coating makes brick, cement and stucco walls waterproof. It gives them a good complexion and keeps it there. Made in white and a variety of tints. Send for sample and Book No. 2.

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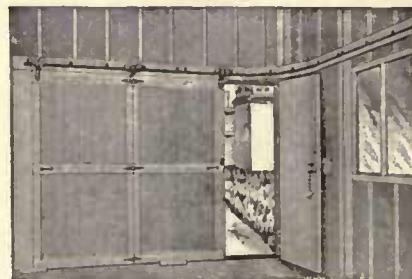
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Fig. 1789

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For the small city garage the Myers cannot be equalled. It is, however, just as adaptable and convenient, either inside or out, for any size building where sliding doors are desired.

A card to our Service Department will bring you descriptive circulars illustrating the new Myers Hanger.

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are the pride of the carpet department in all good stores.

Their refinement of color and beauty of design are faithfully described in our illustrated book

"Oriental Art in Whittall Rugs"

Yours for the asking

M. J. WHITTALL
ASSOCIATES
312 Brussels St., Worcester, Mass.



The Ever Essential Rose

(Continued from page 31)

Fourth, protection: the use of such measures as will guard the plants in summer from insects and diseases likely to interfere with their perfect development; and in winter, from injury by freezing, the weight of snow, etc.

Anyone who is starting out to grow roses must make up his or her mind in advance that much careful thought and some experimenting along each of these lines will be necessary before full measure of success is to be expected. You may say to yourself "Uneasy must lie the head that would wear a crown of roses," but most of these things, after the first year or so of experience, will become routine work, not nearly so formidable as it looks to the beginner. It is much easier to succeed with roses today than it was a few years since. There are more good varieties that are also robust and hardy; there are newer types suitable for conditions under which the older sorts would not succeed; and the means of fighting insects and disease have been improved in efficiency and also in convenience. There is no reason for the rose lover to be discouraged. But not to call attention of the beginner to the difficulties which exist and which must be overcome would simply be to lead him to encounter for himself trouble and discouragements which might have been avoided.

As to which of these various factors of success is the most important it would be difficult to say. But I can say without hesitation that the first step toward success is the selection of types that will be suitable under the conditions that have to be met in any particular case. Climate is a much more important factor in the growing of roses than with almost any other of our hardy ornamentals. The soil, the situation, the amount of time that can be given, the purpose for which the flowers will be wanted, are other things which must be kept constantly in mind in making out your rose list.

TYPES AND THEIR SPECIAL USES

Your first impulse will probably be just to "grow roses." But as soon as you have made that excellent resolve you should decide how you want to grow them, whether for their beauty in the garden, or to decorate the house, or to add a unique touch to the landscape, or to decorate the trellis, pergola or porch. Also, you should consider seriously your limitations. If, for instance, in your part of the country the temperature seldom goes below zero, you will have no difficulty in growing most of the roses generally listed; but if you are in a section where the temperature does get well below zero, or stays near it for a long period, you should be careful to choose only such types and varieties as are recommended for severe climates. Even if your space is very limited, by a judicious use of the climbing and semi-climbing roses available you may have cut flowers in abundance, as well as a very decorative effect with the plants. If your roses must largely



Courtesy of Conard and Jones

The American Pillar sends up strong canes for 10' or more, if supported. Rosy pink with good foliage

be left to take care of themselves you may still find those which will suit your needs and blossom generously. The following are the principal classes or types. You should have the distinctions between them clearly in mind before making your selection of varieties.

Hybrid Perpetuals: The hybrid perpetuals, or "H. P.'s" as they are usually called, are the hardiest and the most vigorous growing of the regular bush or garden roses. The "perpetual" in the name, however, applies to their persistency in living, not in blooming. They are "June" or "summer" roses, which flower freely in June and again to a less extent in the autumn. Where the climate is too severe for hybrid teas, or you have not time to give them adequate winter protection, a careful selection of H. P.'s will give most of the colors wanted, except yellow. For that purpose the Austrian briar may be used. A yellow H. P., Ludwig Moeller, was produced last year. It is a European introduction and has not yet been sufficiently tested in this country to prove its worth. If good, it will fill a long felt want.

Hybrid Teas: These are today without doubt the most important class of garden roses. Their advantages over the hybrid perpetuals are that they bloom more freely and constantly, being known as the monthly or ever-blooming roses, and they are more fragrant and have more gracefully formed flowers and a wider range of coloring. Their chief disadvantage as compared with H. P.'s has been that they are less hardy, with plants more likely to be of weak and unattractive habit of growth in the garden. As they are being given attention by all of the world's most prominent hybridizers, however, these shortcomings are being gradually corrected. In selecting hybrid teas for garden use pay particular attention to the habit of growth of the plant as well as to the beauty of flower—and to hardiness, particularly

(Continued on page 86)

Bobbink & Atkins



Special Features, Spring Planting

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"After selling Nitro-Fertile for three years, we find the results of its use to be very evident. We look for constantly increased sales in it, to our retail trade."

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"One had only to see my vegetables and flowers to note the marked difference between those treated with Nitro-Fertile and those not treated with it."

Nitro-Fertile supplies every element needed for plant growth and will give you better foliage, finer fruit and larger blooms.

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TRIAL BOTTLE, 35c Postpaid

Half-pint enough for 15 gallons of fertilizer will be sent for 35c if your dealer's name is mentioned.

Order now—1 Gal. \$2.00, 1 Qt. 60c.
½ Pt. 25c. at your dealers.

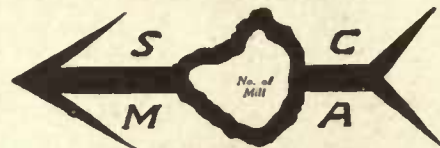
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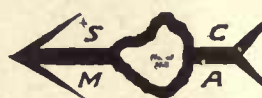
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is, of course, restricted to those Cypress mills which by their membership in the Southern Cypress Manufacturers' Association, attest their devotion to its Principles of SERVICE to the CONSUMER and their foresighted appreciation of its open and progressive educational methods. Only mills cutting "Tide-water" Cypress are eligible for membership. (Cypress which grows too far inland is not equally noted for the "Eternal," or decay-resisting, quality.) Only mills which subscribe to the Association's standard of scrupulous care in methods of MANUFACTURE, INTEGRITY OF GRADING AND ACCURACY OF COUNT can belong to the Association. These responsible "A-1" mills the Association now licenses to

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7,000,000 bulbs of the best quality were produced at "Cedar Acres" the past season. This splendid stock makes me independent of foreign importations and enables me to offer the best bulbs of the best varieties at exceptionally low prices.

For example, in lots of 100: America, light Pink, \$2.00; Baron Hulot, blue, \$3.00; Halley, salmon pink, \$2.00; Isaac Buchanan, yellow, \$6.00; Panama (companion to America) hermosa pink, \$5.00; Mrs. Frank Pendleton, Jr., pink, red blotched, \$7.50.

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Decolite consists of a double bowl-shaped lighting glass. Between the two bowls you insert fabric of your own selection. When you change your draperies this Spring, material of the same pattern and color, to harmonize, may be easily inserted in the Decolite. Imagine the beauty of a room in which the lighting forms a perfect symphony with the curtains and furniture coverings!

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The wonderful Holophane System of Illumination, of which the Decolite is a part, includes many other lighting fixtures which provide efficient and economical illumination for every room in the house.

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Holophane Glass Co., Inc.
340 Madison Ave., Dept. D7
New York City



The Ever Essential Rose

(Continued from page 84)

for use north of the latitude of Philadelphia.

Teas: The tea roses for outdoor cultivation have been rather left behind by the development of the hybrid teas, which carry their good characteristics of fragrance and delicate coloring with increased hardiness. The comparatively few good garden varieties, however, contain some of the most sweet scented of all roses, and they bloom continuously. They are lacking in crimson shades just as the H. P.'s are in yellow.

The **Pernetianas**, or hybrid Austrian briars, are a much newer type. They have not as yet received the general recognition to which they are entitled, and perhaps for that reason a number of splendid new varieties which have Austrian briar blood are usually listed as hybrids teas or hybrid perpetuals. I have mentioned several such in the list of varieties given at the end of this article. This race is particularly strong and vigorous in growth. It is safe to predict a great popularity for it in the near future.

The **Damask roses** are extremely hardy and very sweet scented, although they flower but once during the season. The Moss roses, having a unique moss-like covering on the outside of their buds, are very pretty. The Bourbon, Bengal and China groups also contain several varieties of special merit, some very free flowering and others very hardy.

CLIMBING, HEDGE AND DWARF ROSES

Ramblers: The first of the climbing roses to attract universal attention was the flamboyant crimson rambler, which took like wildfire and quickly became more popular than any other climber ever introduced, although now there are several of superior merit. This group has been added to rapidly within the last few years, and now contains a great variety, both in color and form. A few of these are of the true rambler or cluster type, but more are Wichuraiana hybrids. Many of this group are extremely hardy. There has been an effort lately, to some extent successful, to extend the flowering period. All of this type are good for training against the house, covering pergolas, trellises, arbors, etc.

Climbing Garden Roses: The difference between this new class and the above is that the flowers are of the garden type and suitable for cutting. They are climbing hybrid perpetuals, hybrid teas, and teas, many of which are hardy enough for use where the older southern, or tender, climbing roses could not be utilized. Some of them are more or less ever-blooming. With them it is possible to have roses for cutting pretty much throughout the year, even if one has not room and time for a regular rose garden. Fine new varieties are now being produced rapidly in this class, and every lover of roses should keep an eye on them and try out those which seem most suitable to his or her wants and conditions. Some varieties are not real climbers, but are of what is classed as "pillar" roses, which throw up strong canes reaching a height of from 6' to 10' when supported by a post or upright trellis. They are exceedingly

decorative as well as good, in most cases, for use as cut flowers.

Hedge Roses: Usually the first requisite in a hedge rose is hardiness. First and foremost of this class are the Rugosas, attaining a height of 6' to 9', with abundant, thick, dark green foliage, and remaining beautiful throughout the season. They may be used to advantage in hedges, in landscape planting, or wherever roses must be grown under adverse conditions. The Austrian or yellow briar roses are equally desirable for their hardiness and general vigor of growth. The hybrid sweet briars, (or Lord Penzance's hybrids) grow taller, and should be given some support. While they are not as good as the above for a dense hedge, for planting a few feet apart in a long row, or for single specimens, they are particularly effective.

THE BABY RAMBLERS AND POLYANTHUS

The dwarf or "baby" roses are quite ideal for low hedges, borders, edging, and for planting in shallow beds where a mass of color is wanted. They are also very pretty as cut flowers. The baby ramblers and polyanthus reach a height of from 18" to 24". While they will not stand as much exposure as the rugosas, they are harder than most of the garden varieties. They are, moreover, very easily protected.

Roses, and particularly the garden varieties, should be given a position where they will have sun most of the day. Shelter from the north or the northwest is desirable, and in unfavorable climates is often essential, meaning the difference between success and failure. The more thorough this protection can be the better. Roses can be grown with fair success in almost any soil provided that it is well drained. While naturally preferring a rather heavy soil, a light sandy one can be built up and maintained by the use of manures and fertilizers, and where possible, the addition of heavy or muck soil gives good results. To make certain of success too much care cannot be taken in the preparation of the beds. They should be gotten ready as far in advance as possible. If the soil is by

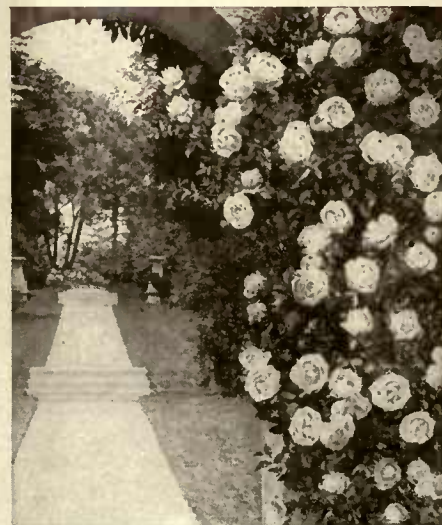
(Continued on page 88)

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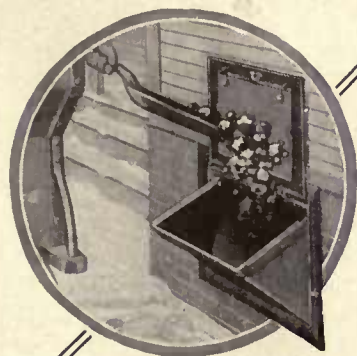


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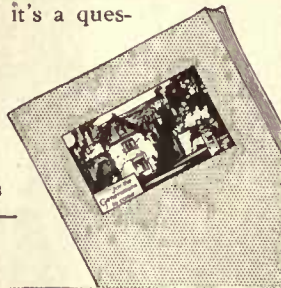
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The Ever Essential Rose

(Continued from page 86)

nature thoroughly drained, artificial drainage may be omitted. The soil which is removed from the bed in the course of preparation should be thoroughly enriched with well rotted manure and with bone meal, preferably fine ground and coarse knuckle-bone, mixed half and half.

PERTINENT POINTERS ON CULTURE

Air drainage is almost as important as soil drainage—that is, garden roses should never be planted in a hollow or cup. The more exposed to the summer breezes and currents of air they are the better, and this will make a great difference in their general health, especially in keeping them free from mildew and other fungous diseases. The addition of wood ashes, or even sifted coal ashes to the soil is usually beneficial. While roses are not as particular about an acid soil as many other plants, unless you know that your ground is fairly sweet, it will be well to test it for acidity, and apply raw ground limestone if required.

What is the best time to set out your rose plants will depend upon the kind you buy. Dormant roots of plants are used very much less today than they were years ago. They should be set just as soon in the spring as the soil can be worked in late March or early April. If received before planting if possible they should be buried in soil, or in sand or coal ashes, and put in the cellar to keep moist but not wet. If dried and shrunk when received, bury them entirely for several days. If they clump all right and the roots have not been injured, they will be all right to plant.

Roses from pots which have been cool grown—that is, field grown roses taken up in the fall and potted over winter to start growth naturally in the spring—will give the surest and quickest results. They should not be put out until after danger from late frost is over. Growing potted plants that have been greenhouse raised is less satisfactory.

Be sure that you know what you are getting before you buy. While some growers prefer roses grown on their own roots, the trend of experience seems to be that grafted or budded roses are on the whole more satisfactory, and most of the garden varieties are now grown this way.

In planting budded roses be sure that the collar or graft, which can easily be distinguished by the swelling formed where the union of the top and roots has taken place, is put 2" below the surface, and keep a careful watch at all times to see that any suckers or shoots which start from below this joint are broken off at once. These can be readily distinguished as they have seven leaflets to each leaf instead of five. If allowed to grow they will quickly crowd out and destroy the top or blooming part of the plant.

The most important part about planting is to get the plants in firmly enough. Crowd the soil about the roots as firmly as is possible with the hands, and when the job is finished make it still more compact by allowing your whole weight to rest on the balls of the feet placed on either side of the stem. The dormant roses should be pruned back severely after planting, cutting away two-thirds or more of the top; leave only from three to five side branches and cut these back to within four to six buds or eyes of the main stem. This may seem like wasting a tremendous amount of the plant that you have paid out good money for,

but it is nevertheless necessary if you want the best results. The roots should be spread out and slightly down in a natural position, and any straggling or broken ends cut off before planting. Pot grown roses will usually require little or no pruning back in being set out. If they are compact, sturdy looking plants, showing no sign of wilting, put them in as they are. If tall and inclined to wilt, it may be well to sacrifice some of the growth when putting them into the ground. They should be set a little deeper than they were growing in the pots.

One of the points in caring for garden roses which is most often neglected is that of giving frequent cultivation from early in spring throughout the growing season. The surface should never be allowed to crust over or become hard. For this purpose there is nothing more convenient than the adjustable prong or tooth hoe. With this little implement the soil can be gone over rapidly and easily.

MOISTURE AND PRUNING

Roses to do well require an abundance of moisture in the soil. In dry weather it will be best to irrigate them, or water them thoroughly with the hose. Frequent cultivation and mulching the plants by putting around them grass clippings, the remains of the winter mulch saved for the purpose, or some similar material will aid to a great extent in keeping up the number and the quality of blooms. However it is accomplished the gardener should see that they do not suffer. You cannot have good roses in dry soil. As they begin to come into bloom they will also appreciate extra fertilization, especially the use of nitrate of soda or liquid manure. To provide the latter, sink a half barrel in some out-of-the-way corner, and stand in this a half bushel or so of manure, preferably cow manure. The resulting liquid, which will be free from straw and lumps and easy to handle, should be diluted two or three times to the color of weak tea, and poured about the plants after a rain or a thorough watering.

One of the most essential of all jobs in the rose garden is, of course, pruning. In the case of garden roses, spring prune to four or five canes if you want large masses of bloom; for larger individual blooms, in smaller numbers, save all vigorous canes, but cut back to 7" or 8" from the root. The ramblers and hardy climbers should be pruned little, just after their flowering season. Rugosas and Austrian briars also need little pruning, except to have the old canes cut back to the ground every two or three years. Where wanted for hedges, they can be pruned or headed back to any length desired. The baby ramblers and polyanthus should be thinned out rather than pruned back, keeping all old wood, flower sports, etc., cut out.

PREPAREDNESS IN THE ROSE GARDEN

While the insects and diseases likely to attack roses are numerous—there being nearly a dozen of the former and over a dozen of the latter—happily most of them by the use of modern methods of control can be kept in check by the following methods and means.

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(Continued on page 90)

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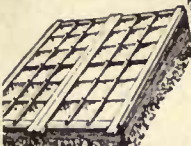
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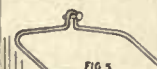
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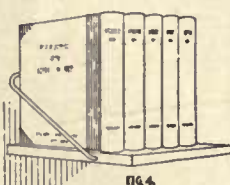
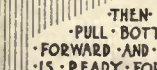
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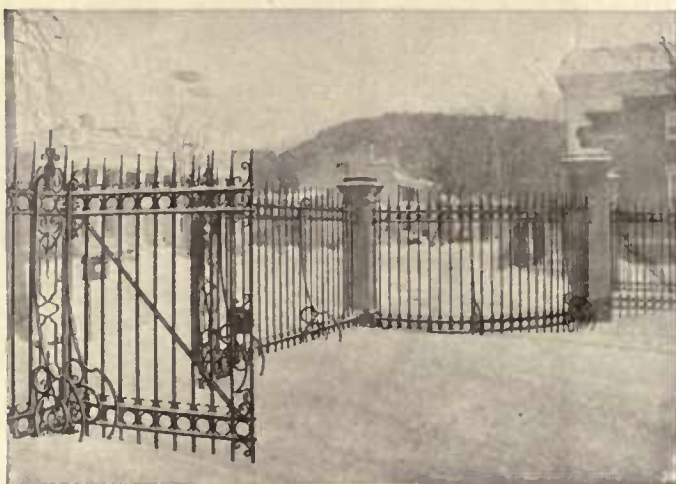
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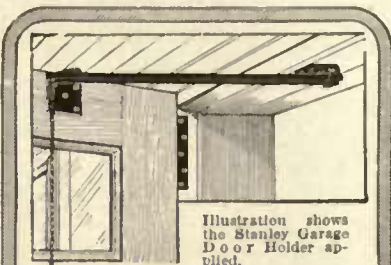


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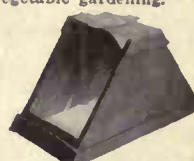
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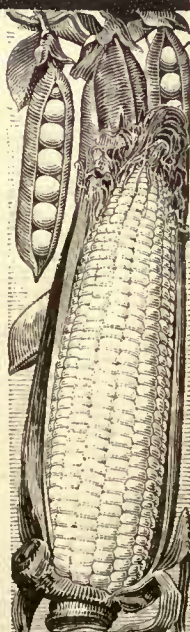


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The Ever Essential Rose

(Continued from page 88)

gested, is extremely important. Having done that, obtain a good compressed air sprayer, or if your garden is a large one, a portable or wheelbarrow type sprayer. As soon as the rose bushes have leaves out in the spring, or as soon as you have planted them, begin spraying with the following combinations: Bordeaux mixture plus arsenate of lead, plus nicotine sulphate. This is a general purpose spray; the Bordeaux-lead mixture is diluted according to directions and one teaspoonful of the nicotine sulphate (40%) added to two gallons of the spray.

This spray should be repeated enough to keep new growth covered through the growing season, and especially when trouble is to be expected. Bordeaux mixture protects the foliage from fungous diseases, the arsenate of lead destroys eating insects of all kinds, and the nicotine takes care of the rose aphids and other "suckers." If black spot, or mildew, appears in spite of the Bordeaux mixture, use potassium sulphide, one

ounce to two gallons of water. For the pernicious rose beetle or rose bug, the only sure and effective thing is hand picking early in the morning, into a small can half full of kerosene and water. With a small, pointed stick or paddle, one can give many of these creatures a morning bath in a very short time. For roses on the porch or near the house, where the slight discoloration of the foliage caused by arsenate of lead or Bordeaux is objectionable, a spray of ammoniacal copper carbonate and Paris green may be substituted. Experiment two or three times with the Paris green to be sure that you get it strong enough to do the work but not so strong as to injure the foliage; or dry Bordeaux or lead may be used. Root rot, briar scab, and other diseases may attack individual specimens in spite of this protection and should be kept from spreading by destroying the plants which are victims of them, or by cutting out the canes or parts infected if this is possible.

The Group in Furniture Arrangement

(Continued from page 35)

picture, mirror or other wall decoration of considerable size. In such a case the piece of "wall furniture" beneath must be of sufficient size and breadth to create balance and to be the nucleus of the group. Otherwise the wall decoration will appear to lack foundation and to be topheavy. Ordinarily, wall decorations will not dominate the placing of furniture; but exceptional cases of this kind must be carefully handled. It is possible that the picture or hanging, along with the pieces of furniture set beneath it, may form enough of a group to satisfy the eye without the addition of lesser objects on floor or wall. And be it remembered, in considering "wall groups," that what goes on the wall is to be accounted just as much a part of the furniture group as what stands on the floor.

THE PROPER BALANCE

To insure balance it is, moreover, necessary to avoid getting too many large or heavy group centers in one end or one corner of a room. The heights of the pieces of "wall furniture" should be varied and broken, not showing a preponderance of low things on one side of a room and of high things on the other. Likewise, in determining the placing of pieces that are to be group centers, consider the way in which light enters and strikes the different parts of the room and refrain from putting an inconspicuous object in a relatively dark corner, where it and the attendant objects of its group will be overshadowed. Substitute for such a position some bold and strong group center.

In grouping the "floor furniture" the trial diagrams will prove invaluable. Careful placement of furniture by groups does not necessarily imply formality of arrangement. The same room may be either formally or informally arranged according to two different schemes. As the diagrams indicate the architectural axes, it is possible to experiment with a number of different schemes of group placing. The groups may be arranged on axis, as in diagram I; or quite differently but still on axis, as in diagram II. Both of these are for the same room, a room whose architectural features are symmetrically placed.

While the symmetrical grouping of furniture in accord with architectural

axes has a tendency toward formality of effect, the result is not by any means necessarily formal. Diagram III shows the same room as shown in diagrams I and II, but indicates an unsymmetrical placing of groups, that is to say, an arrangement not on axis. An unsymmetrical or "off axis" arrangement of groups often entails greater difficulty of successful achievement than does the symmetrical arrangement, but the result is frequently delightful and apt to display more originality and individual personality. Incidentally the unsymmetrical arrangement of groups is well suited to small or irregular-shaped rooms. Diagram IV shows an irregular-shaped room where the furniture groups are arranged according to the architectural axes and diagram V shows the same room with the groups arranged off axis. An examination of these diagrams will show how the system of experimentation is worked. The same method may be applied to any room. To follow out a symmetrical and axial arrangement of the main groups, it is advisable to place the large pieces where they will stress the architectural centers of the room. At the same time the expression of an agreeable degree of intimacy and flexibility may be conveyed by a few independent or "off axis" group compositions.

EACH ROOM A SEPARATE PROBLEM

It is impossible to give suggestions which will apply to every room. Each room has a different set of needs and conditions. The only thing to do is to assimilate the methods and principles of group formation and arrangement and apply them.

Care must be taken to avoid crowding, which may result from bad group arrangement, as well as from using too many pieces of furniture. Keeping the middle part of a room free helps to create an impression of space. If a room appears too long for its breadth, break up the length by interposing a floor group somewhere near the middle. Cultivate a keen appreciation of contour, for it is indispensable in the composition of groups. Perception of the fine qualities of contour and of the properties of group formation involves more subtle mental processes than a mere taste for color and pattern.



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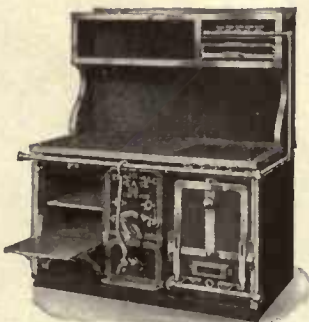
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What Is Modern Decoration?

(Continued from page 20)

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desires to announce his readiness to prepare for clients, studies in the Gothic, the Renaissance, the English and French periods, and the

MODERN STYLE

from the modern standpoint, which aims to make these designs unique expressions of the personalities of those who are to use them.

This can be done in garden chairs and tables, pillows, porch lamps and shades as well as in complete interiors.

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red or bright green in itself, if the thought behind its use is big enough to carry it. The trouble with our very good Victorians was that they didn't believe in thinking. When they wanted to be clever, they turned a Corinthian column upside down and stuck it in front of a brown stone house, or slapped a few red pillows on a green sofa and let it go at that.

Mr. Chamberlin Dodds is another whom I should include among the moderns, although he will probably subpoena me for doing so, because although he employs the historic styles extensively, he does so with a humorous personal twist, and with such resplendent color as to signalize him as one of the most



Paul Frankl, Decorator

Can bathrooms be made interesting? Certainly, if they have black and gold baseboards and basins



Herts, Decorators

The other end of the den on page 20. Woodwork is black, walls dull orange and curtains of figured linen

An entrance hall with black and gold painted columns, old iron gates, and velvet curtains

Chamberlin Dodds, Decorator



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Enamolin

What Is Modern Decoration

(Continued from page 92)

American decorators. This number includes an array of young men here and there about the country, and especially a still larger number of young women, some of them pupils of Mr. Hellman himself, who have grown to care very little for period interiors, and whose study of the antique has given place to a keener interest in the furnishing of the homelike room, in harmonious, and sometimes novel color combinations. They do not, from my standpoint, attempt any wholly creative production; they do not design any furniture, but they employ reproductions of historic furniture, with distributions of color for which there is often no historic foundation or precedent.

Members of this school contend that it has thus far been impossible for us to create any furniture as attractive as that produced by previous generations. They are somewhat fearsome radicals, even though they have abandoned the ranks of the conservatives. They believe themselves, and therefore others, to be incapable of creating new forms.

Undoubtedly there were thousands of their forebears at the time of Chippendale and at every earlier great period. They are right to this extent: that we have not as yet produced the finished beauty of the finest Adam interiors, nor the marvelous excellence of design attained by the master craftsmen who worked for Louis XVI. But our critics must not forget that we are laboring and living in a bourgeois environment, that we are working in the main for middle class people with limited funds and limited leisure, and that only a very small percentage of our clientele has been awakened to even the slightest interest in genuine artistic creation. We have not as yet been able to stimulate any widespread desire to have us go further into the uncharted domain of the new art. If we do insist upon experimenting, it is at our peril, and many of us have lost first rate contracts by suggesting to the wrong people color schemes on which we had set heart and soul.

A NEW AMERICANISM

The new art is like the new life, buoyant, still too superficial, extravagant, materialistic, quick and confident. Our nation, which has mastered a continent, will certainly be able to control a few academicians. And when once we have achieved an art, it will be time enough to civilize it.

For we have still to complete the Americanization of the Modern Art Movement. Thus far its motive power has been European, but there are indications that henceforth the centre of Modern Art, and perhaps of all art, will be on this side of the Atlantic. First of all, our benevolent millionaires are beginning to show signs of adopting some other exercise for their leisure hours than the sole one attributed to them, with some justice, by Mr. Arnold Daly; that of going down to Battery Park to see whether the incoming steamers contain any passengers from Europe who can help them to spend their money. That is to say, there are signs that Americans are commencing to patronize American music, to buy American pictures, to encourage American plays, and even to engage American decorators. They have generally permitted us to paint their walls, to stain their floors and make their sofa cushions, but when they had elaborate and expensive work to give they generally prided themselves on turning it over to aliens.

These firms wrest the much valued walls of old wood paneling from their owners abroad, and the old tapestry furniture and objets d'art, and install them for fabulous considerations in the newly acquired mansions of American magnates. I have personally examined a set of ten pieces on which a dealer made a profit of over \$100,000. But we may hope that the chance of such things is no more. And not being able to waste their fortunes on antiques, Americans must begin to be influenced by originality, effectiveness and artistic ideas in the true sense.

And besides this, there is the war. The ultimate effect of this is not to be foretold in regard either to art or to life. Both may receive a new stimulus, a renewed vigor, or both may be in abeyance, in a state of quietude, for a generation. But of one thing we may feel fairly certain, and that is that at the end of the war the peoples of Europe will have to settle down to a sterner existence, a more economical regime than has characterized them for centuries. Their governments are on the road to bankruptcy, and they themselves are undergoing such hardships that they will look with little tolerance on very great extravagance cloaked under the name of Art.

DECAY AND ART

We, on the other hand, are piling up a new list of multi-millionaires, which threatens to increase continuously as long as the war lasts. This new access of wealth must inevitably bring with it increased demands for variety and novelty, new stimulation, new excesses. We may perhaps witness in this country an age of debauchery, undreamt of under the Roman Empire; and our effete ness may be accompanied by a Renaissance of all the arts. A moralistic people does not like to imagine such a condition. We prefer to think of art as the consequence of sturdiness and strength, but our own history, as well as that of Europe, proves the reverse. It is an old commonplace that a people such as we have been from the first, a virtuous people struggling for existence and material growth, can never produce a great art. Wealth, leisure, the beginning of decay, are the basis for the finest artistic achievement.

THE FUTURE'S PROMISE

Thus far our accomplishments in decoration have been in part imitative, and in part crude, tentative and experimental. We have had insufficient opportunity for original expression; there has been but little encouragement, except in the last couple of years, and then more particularly in the designing of interiors for the stage.

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It is unbelievable, inconceivable, that these influences, this quickened energy, this new stimulus, should lead to nothing but a knowledge of the historic periods, and the willingness to draw from them an endless series of satisfactory and mildly pleasing schemes of line and color. Something new will come, must come, if art is to live; and this will be Modern Decoration.



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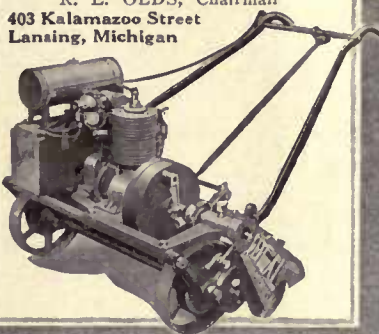
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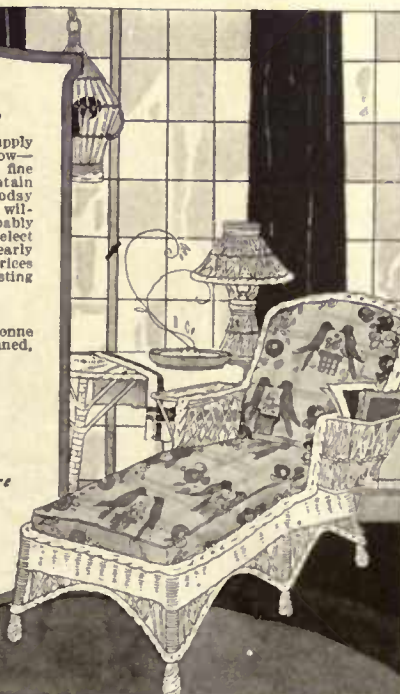
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Planting Things to Grow and Live

(Continued from page 58)

be shipped at a suitable time, be ready to plant these things as soon as you get them. Order early—the people who wait until the last gun is fired before ordering their plants are the ones who make the biggest row about not receiving satisfactory stock. When plants are being selected, from either the nursery stock or the greenhouse benches, naturally the first orders are filled with the finest plants, and the smaller ones are left to the last. It is always best to have plants sent with the soil on, even though the express charges may be a little more. If there are some of the new things which you would like to have, but feel are too expensive to set out in large quantities, get a few plants this year from which to work up your own supply for next season's bloom.

Do not make the very common mistake of spading up your gardens just as you need them for planting, a little at a time. Not only to get the work out of the way, but also because of the actual benefits therefrom, have all your gardens plowed and spaded up as soon as possible after the ground is in good condition for working.

Your success with the things which you plant will depend upon the thoroughness with which you prepare the soil. If manure or sod is to be plowed under for the vegetable garden, see to it that the furrows are not turned under "flat," leaving a layer of porous material between the subsoil and the surface soil to intercept the upward action of the moisture in the soil when needed later near the surface in dry weather. They should be laid up against each other at an angle, so that the harrowing will thoroughly pulverize both soil and manure and mix them as much as possible, while at the same time leaving the surface free and clean, with all foreign matter far enough below so as not to interfere with raking and planting. The flower gardens and small vegetable gardens are, of course, prepared by hand; but forking and spading require a strong back plus intelligence. If there is much manure to be worked under, spread it evenly over the surface first, then remove a spade's width and turn over the next row into this, thoroughly mixing the manure with the soil during the operation. If the soil is deep and heavy, it will pay to work it two spades deep, although this involves considerably more labor. It should be dug or forked to a depth of 6" at least, and preferably 8".

WHEN THE PLANTS ARRIVE

In spite of doing all that is possible in advance, it frequently happens that one's plants cannot be set out immediately upon receipt from the nurseryman. It is very important to keep them in such a way that they will not be injured during the interval between their arrival and planting time. Keep all plants in flats or pots in a place where they will be shaded from the direct sun, and water frequently; in sunny or windy weather, twice a day will usually be required to keep them from getting drier than they should. If plants in clay pots are to be kept more than a day or two, plunge them to the rim in loose soil, to prevent drying.

Plants that have been shipped from a distance should be opened up immediately, loosened up if they have been pressed tightly together, and the roots carefully examined. If they are beginning to get dry, give them as much water as they will readily absorb. This may be done by placing

them temporarily in a shallow pan or tub, and putting in a little water, or by saturating sphagnum moss similar to that packed around the roots and placing it close about them. Such plants should be kept in an airy shed or a sheltered corner of the veranda, protected from the sun and wind. Shrubs, small fruits and similar nursery stock shipped with little or no soil on the roots should be unpacked and "heeled in" as soon as received. Just dig a narrow trench 1' or so deep, and bury the roots in moist, fine soil sufficiently to cover them; for convenience they are usually placed at an angle of 45° or so, close together. Plants that have been removed from the pots just before shipping and wrapped in paper to keep the root ball intact should be slipped into pots of similar size, adding a little fresh soil if necessary, and in this way kept for a week or two if watered frequently enough.

The right way of planting is little if any more difficult than any of the many wrong ways beginners find of doing the job; but a slight error or omission may result in the loss of many valuable plants. As the first seeds are planted before the first plants are set out, we will discuss them first.

PLANTING SEEDS

First of all, the soil should be in proper condition, neither too wet nor too dry. The first seed may be sown in the spring as soon as the soil has dried out enough to crumble readily when it is worked, and to dry on the surface without any hard lumps shortly after it is worked over smooth. Soil that is still so wet and sticky that it remains in hard clots which will not crumble readily in the fingers is in no condition to work, and may be permanently injured if that is attempted. In soil that is too dry, the seeds will not sprout at all or, having sprouted, the germinating root will perish before it can become established; this condition, however, is not likely to prevail at this time of year. Having your soil worked up so that it has a chance to dry out and warm up on the surface for even a few days before planting will make a material difference.

Always plant on a fresh surface. While it is always advisable to have the whole garden worked up as soon as possible, in planting "finish off" only as much as you expect to plant at one time; a finely raked surface dries up very quickly, but it is essential to get moist soil close up around the seed at planting, and the smaller the seed the more important this is. Do not consider the soil ready for planting until it is perfectly smooth, fine and free from trash.

Be careful to get your rows perfectly straight; a little extra pains in this matter will make a great difference in the work of cultivating your garden. Where seeds are to be planted in hills or in rows of varying widths, be careful to mark off carefully before you go ahead with the work, as mistakes are not easily rectified by later efforts.

One of the most important points in planting is to get the seeds in at the proper depth; this depends first of all upon the kind and size of the seeds, and secondly upon the time of the year, and thirdly upon the character of the soil. Earlier in the season and in light soils, plant shallower; later, if in dry, light soil, plant deeper than the average depth given in the planting tables which are now generally available.

(Continued on page 98)

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Planting Things to Grow and Live

(Continued from page 96)

It is difficult to give a rule for the amount of seeds to sow in small quantity. Small seeds sown in rows, such as carrots, turnips, onions, radish and lettuce, should be sown in a continuous row, six to twelve seeds to the inch; this is, of course, much thicker than they will be wanted but some will not sprout, and in order to make sure of a full stand, the gardener must expect to do some thinning. Larger seeds, such as beets, salsify and Swiss chard, may be sown about half that thick, and peas and beans 1" to 2" apart. Corn, pole beans, melons and similar things planted in hills are sown five to a dozen or more seeds to the hill, and thinned to two or four of the best plants. Seeds are cheap, so there is no excuse for planting too thinly; but there is still less excuse for doing what is so often done—use up in given space all the seeds there may be in the package or envelope.

Another essential thing is to have the seed in firm contact with the soil. Seeds planted by means of a drill, as they always should be if there is one available, are firmed down by the roller following the cover; peas, beans and similar seeds which are frequently planted by hand, should, unless the soil is very moist, be gently firmed down into it with the back of a hoe before covering, and the row firmed down on top sufficiently to mark it after covering it.

A final small but important matter is to tag each thing, to make a marker giving at least the date and variety for each thing as soon as it is planted. You will want to know these things before the season is over, whether the seed comes up well or poorly.

TRANSPLANTING

What has been said about preparing the soil applies to planting and transplanting as well as to seed sowing. Of course, the roots of a growing plant are set well down below the surface; but if the surface is dry enough when the hole to receive the roots is made, this dry soil will crumble down into it and be that which will come into direct contact with the roots when the plant is set. This is, of course, just the condition which is not wanted.

It is a very frequent practice to use manure or fertilizer in the "hill" or directly under each plant set. Where this is done, care should be taken to mix it thoroughly with the soil, preparing the hills or holes in advance; otherwise, there is great danger of injuring the roots, particularly with chemical fertilizers. A mixture of fine ground bone and tankage or dried blood in equal proportions is both better and safer to use than ordinary mixed fertilizers. A small amount, about the equivalent of a table spoonful, is ample for each plant. This will give it a quick, strong start, but should not be relied upon to carry it through to maturity, the manure and

fertilizer applied before being relied upon for that.

The plants, as well as the soil, should be carefully prepared. The soil should be moist enough so that it will not crumble away from the roots when they are removed from the flats or pots. In most cases, particularly as warm weather comes on, it is well to cut back about half of the largest of the leaves. Be careful not to leave the plants exposed, even for a short time, to the winds or bright sunshine, as the roots will be injured very quickly. Except in very dry weather or in exceptionally light soil, water in the hole will not be required, but if it is, put it in before planting, or part in the bottom of the hole and part when it has been half filled—never on the surface after planting as is often done.

FIRMING IN

A point in setting plants which causes failures is that they are not sufficiently "firmed" into the soil. Very small plants may be pressed into the fine soft earth hard enough with the fingers but, in setting bedding plants, all shrubs, and vegetables such as cabbage and tomatoes, it is best to make assurance doubly sure by pressing down the soil on either side of the plant with the balls of the feet, unless the soil is very wet.

Bedding plants from pots can be knocked out readily by striking the side of edge of the pot sharply against the handle of a spade or fork stuck into the soil. Get the ball of earth 1" or more below the surface. Small plants may be set much deeper so as to make them uniform with the others. In planting hardy perennials, use coarse, ground bone, which will be found effective for a number of years.

In the case of larger shrubs, ornamental trees, fruit trees, etc., set in individual holes, be sure to dig up and enrich the holes for a generous space around each. Any roots which may have become broken or injured should be cut back clean to firm, hard wood. Such plants are often pruned or cut in ready for planting in the nursery; if they have not been, then they should be cut back according to the nature of the plant, being set out as soon as they are ready. The soil around the roots of such plants should be firmed several times during the process of filling up the hole with soil. Use your feet or a blunt tamper for this purpose. If the soil is dry, pour in water and let it soak away before finishing up the hole after it is half full.

In planting roses that have been grafted, be sure that the union of the stock and the graft is several inches below the surface; otherwise, the former will grow up "suckers" and it will soon become an absolutely worthless plant. Dormant roses should be planted just as early in the spring as you can get them into the soil, and should be cut back quite severely.



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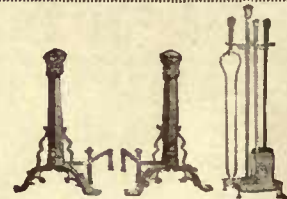
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THE GARDEN AS A LIVING-ROOM

IT is possible to live like a cave man in the garden. Few do it. The most of us who take to the garden in summer want to make that outdoor living-room livable. We don't have to bother about the ceiling—the blue sky attends to that. Nor do the walls have to be painted, for Nature looks to them in tree and bush and the purpling horizon. All we have to do is to set out the furniture and see that the floor is all right.

So we have assembled an issue for June which is devoted to furnishing this garden living-room. Here are pages of tables and chairs especially designed for that lovesome spot; here are shown new garden statuary, garden walls and fountains, pools and ponds. The floor of our living-room is considered in articles on lawns and tennis courts—practical articles that tell how each is made. Two experts have chosen the best white flowers and the best yellow roses to adorn this room. Gardeners will be interested, too, in hearing how Washington is helping the farmer win the battle; it is a thrilling story, and an inspir-



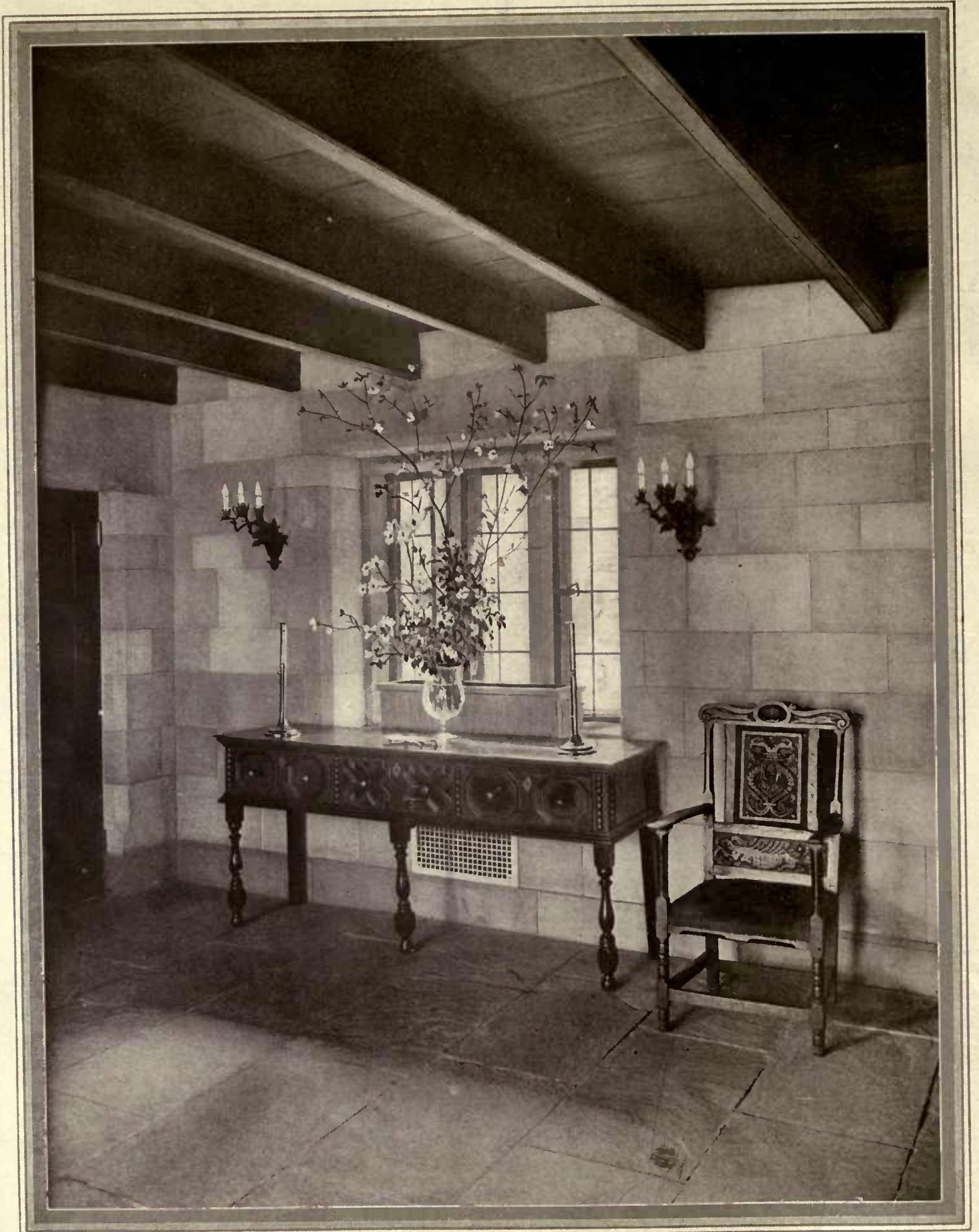
The Swartley residence at Great Neck, L. I. is among the country houses in the June issue

ing one, especially in view of the present national conditions.

Of course, the outdoor living-room is not the only thing that comes in for attention. Sleeping porches and country house water systems, for example, find their places here. Militants and collectors will also find Gardner Teall's article on Japanese sword-guards vitally interesting.

Continuing the transition from the outdoors to the in, you come to the first of a series of articles on the Colonial house; to Mr. Eberlein's study of Italian furniture; to some more good little devices for the house; to the best and latest books on interior decorating; and by no means least, to the three pages of rooms which make up the Little Portfolio of Good Interiors.

In these forecasts we don't often say much about the poem on the editorial page, but "Out of Town," the one we have chosen for the June issue, is a so wholly delightful little lyric that we really can't help telling you its title, at least.



Wilson Eyre & McIlvaine, Architects

FLOWERS THAT HUMANIZE FURNITURE

Here's a study in effects for you! A Jacobean hall, noble in its austerity. The weight of the ages rests upon its antique furnishings. You conjure up visions of sturdy men of an age that was not too proud to fight. . . . Then comes Spring, with a fresh loveliness, and her first fragile blossoms find a place there on the oaken sideboard. Her beauty of today graces the stern solidity of yesterday, softens it, humanizes it

House & Garden



WHEN SYRINGAS TURN TO LILACS

And the Mock Orange Takes Its Rightful Place as a Namesake of Ptolemy II

GRACE TABOR



*Of a delicate and very lovely lilac or mauve are the flowers of *S. pubescens*, opening in late May*

WHEN is a syringa not a syringa? When it is a *Philadelphus*.

When is a syringa, a syringa? When it is a lilac!

There isn't any sense in this, of course—or at least there wouldn't be, if it were not true. Being true, it seems as if there must be; else how could it be?

I am glad to get the two clauses into apposition. I have always wanted to, but never had occasion to until now; and what a relief it is! For now, it seems to me, I may be able to straighten it all out.

Half of the time, when one of the elect in garden craft talks about syringas, those who are as yet only candidates, so to speak, think he means the mock oranges—those stimulatingly sweet old shrubs that someone named “after an ancient Egyptian king . . . for no obvious reason,” as the encyclopedia intelligently observes. Ptolemy II, he was; son of the founder of the Græco-Egyptian dynasty, I believe, who lived some two thousand and two hundred years ago, more or less—and had about as much to do with mock orange shrubs as the man in the moon!

Among his intimates this chap's name was Philadelphus; only professionally was he known as Ptolemy II. So the plant species was christened *Philadelphus*—in a sort of dignified chumminess, one presumes—although there never is a bit of legend or ro-



One of the showiest of all is the so-called Chinese lilac, of rather loose growth and very large flower clusters

mance or anything else associating him with it. Nevertheless, the sweet mock orange is entitled to no other name; and the lilac alone is a syringa.

But this matter of names is as often as not confused to the verge of very chaos! For example, *Philadelphus*—the mock orange plant—was the thing originally called, and with good reason apparently, “*Syrinx*,” this name being derived supposedly from *syrinx*, meaning pipe or shepherd's



**S. Pekinensis* is one of the later blooming sorts, opening creamy clusters about mid-June*

pipe. The stems of these shrubs have a pith that is so easily removed that pipes were made from them. But after it was thus reasonably applied to the genus which, to avoid confusion, it may be as well for me to refer to as mock orange, no one could think of a generic name for the lilac. So they decided to transfer to it this name, and invent another for the plant which bore it in the first place!

Hence it is that we still refer to *Philadelphus*, in the common tongue, as “syringa;” and keep on calling lilacs, “lilacs.” And I suppose we shall continue to do so, world without end.

Of the lilacs we all know that “the fragrance is very sweet”—usually. I do not think all are aware that there are lilacs almost

scentless and therefore, to my mind, worthless; or that there is one other which has so strong an odor as to be unpleasant to some people. Also, we are all aware that their flowers are purple, white or lilac and sometimes almost pink.

Indeed, it would seem that there is very little new information to be disseminated with regard to these shrubs; for who does not associate them with the oldest that we have here in America? And what dooryard is there that hasn't its clump?

Yet, of course, it is true that the things we are the most familiar with are the things of which we very often know the least. So

I am moved to start at the beginning, just as if lilacs were a brand new find.

Associated as they are with the earliest days of our forefathers, it would seem that their original home must have been England, if they were not native here. Yet this is not the case; only in southern Europe, in China, in Persia and Japan do lilacs grow wild—save as they have escaped from old dooryards here and taken to the road. The oldest in cultivation probably is the lilac of southern Europe (*Syringa vulgaris*) and this is still the best, all things considered.

For lilacs—I shall not call them syringas except as I must use the name technically—are not improved by doubling. And though new varieties of great beauty and merit have been developed by hybridizing, after all is said and done, none is sweeter than the old common purple and common white. The most that we want more than their sturdy beauty and ravishing fragrance is a longer period of it, lasting all summer!

SUCCESION BLOOM AND MASSES

The nearest approach to this is of course attained by the development of varieties that bloom at different times, and so keep up a succession; and this has been so successfully done that one may now carry "lilac time" a third of the way through summer at least, by proper selection.

One of the essentials of good effects, however, in the use of this species *en masse*,



An essential to good effects with lilacs is mass planting, especially when the grouping is confined to one variety

of several kinds planted together is worse than none; but small groups of from three to seven each, of several kinds, planted to form an unbroken mass, will give the desired extension to the season of bloom and a happy effect as well.

THE EARLIEST BLOOMERS

Earliest of all to blossom is a Chinese species, distinguished also by being the only lilac whose foliage turns to a fine color in the fall. This is *Syringa oblata*, a native of northern China, consequently very hardy and equal to any climatic vagaries which we have here. In this connection, however, I think it well to call attention to the fact that there are seldom found in the warm sections of the country lilac specimens as fine as New England and the northern States show. It would seem, therefore, that unless one of the tenderer species is chosen, the lilac prefers a rigorous climate, with good old-fash-

(Continued on page 70)



Early in June comes *S. villosa*, the one really tender variety on our lilac list

Its comparatively low growth—about 5'—fits the Persian lilac for the front of the group

Let the lilac planting be a group, a strong feature in the landscaping scheme





Quite the most interesting factor contributing to the success of this country house dining-room is the set of authentic Chippendale chairs. They are of an early design with swept whorl top-rail, vertically pierced splats and carved crested knees

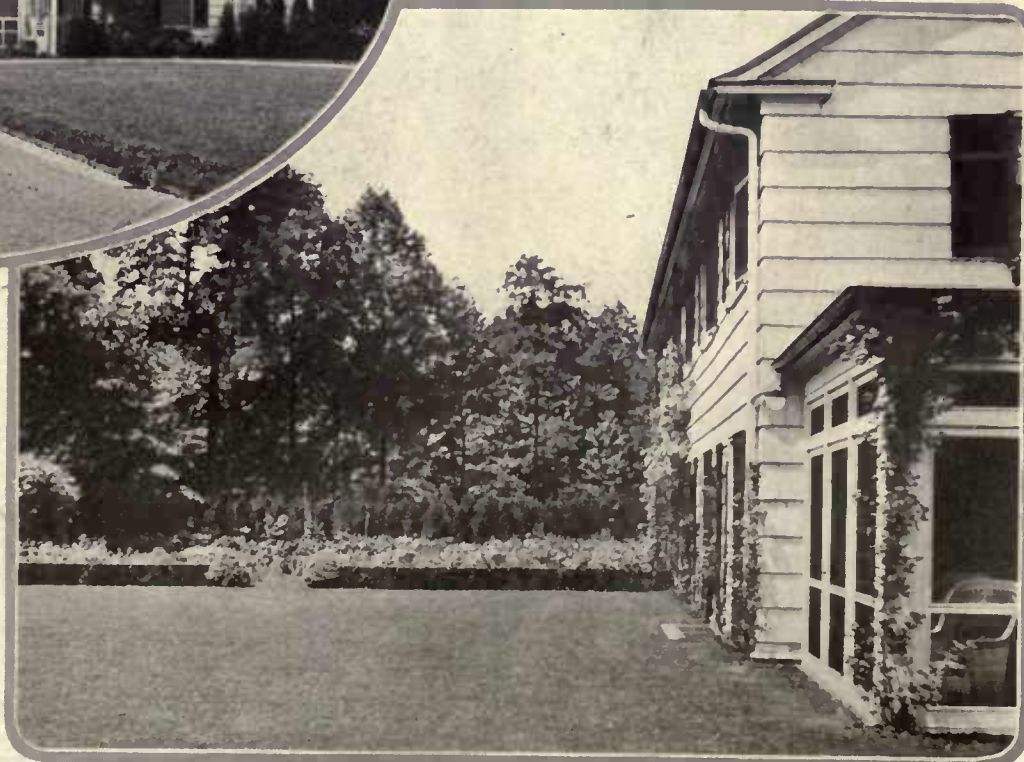


The house lies low to the ground. As seen in the photograph below, one steps from the living-room or porch out to a broad stretch of lawn. The boundaries are defined by a hedge, and beyond lies the flower garden rich in bloom

A typical farmhouse type, the plan is balanced and the fenestration regular. At one end is a service wing and at the other a porch. The house is of wide lapped shingles painted white, and the blinds are green

THE RESIDENCE OF
W. SEWARD WEBB, JR.
MANHASSET, LONG ISLAND
CROSS & CROSS, *Architects*

Photographs by Coutant



IN PRAISE OF BREAKFAST ROOMS

With Which Are Mingled Some Practical Color and
Furnishing Schemes—Building a Room Around China

DAVID SCOTT

THE breakfast room is dedicated to that subtle meal which finds us in the most sensitive of moods, which may mean anything from a collation to a swallow, but which to all save the total abstainer has the power to make or mar the day.

A tremendous responsibility rests upon this room—upon its location, its decoration and the manner of its furnishing.

First of all the breakfast room should be situated in a part of the house where it will receive the full benefit of the morning sun. Better breakfast in the cellar or in a mid-Victorian dining-room of walnut and red damask than in a sunless breakfast room. If your house is not yet built, you have an enviable chance for selecting an easterly spot; if it must be a matter of adapting a house already erected, make the best possible choice of a bright corner. Never lose sight of the fact that it is in this room that the real business of the day is to begin.

Time was when breakfast was a highly solemn affair. The entire family had to be assembled, clothed in suitably decorous garments, before an eggshell was cracked or a slice of bread toasted. This sacrosanct ceremony was performed in the room dedicated to the rites of dinner.

MODERN INFORMALITY

An informal breakfast in an informal room may work for the weakening of family discipline in the eyes of an older generation, but it means that life has become immensely more livable. The tendency of modern architecture—directly concerned with expressing the needs of modern life—is to give a fitting diversity to the hours and tasks of the day. There are bedrooms to sleep in and dressing rooms to dress in; reception rooms to receive in, and living-rooms just to "live" in; and by no means least important dining-rooms to dine in and breakfast rooms to breakfast in.

Informality will indeed be for most of us the keynote of the breakfast room decorations. This is partly because breakfast has almost universally become a meal so informal that we could not revive the old dignified institution if we would. Then, the

very situation and architectural requirements of the room throw it into the comfortable class of morning-rooms and sunrooms—restful, refreshing spots of naïve decoration, large window space, early sunlight. These are rooms in the house, yet not altogether of it, partakers, too, in the sights and sounds of the world outside.

This is the room where you may indulge all sorts of quaintnesses and quiddities, where you may be coldly Colonial or frankly futuristic or anything else your taste directs. Here may be used that gay cottage chintz, that cunning painted furniture, which outrageously refuse to conform to the other seemingly sad-colored rooms of the house. Whether the breakfast room is the adorable supplement to the comfort of your jolly little thatched cottage or the one humanizing note in the twenty rooms of a gingerbread encrusted castle-by-the-sea, it will justify its existence a thousand times.

The cheeriest of backgrounds should be given the breakfast room. Yellow, light green and even light blue and white, used in combination with other tones, make an excellent setting. There are various papers on the market which show these colors in simple patterns. The Chinese designs in two tones of light blue and light grey are especially pleasing. With them the wood-work could be finished in a darker shade of grey or blue, and the furniture painted French grey with blue decorations. Cream sunfast curtains and blue willow pattern china on a linen cloth worked with blue crewel complete the scheme of a very charming and restful morning room.

Then there is the plaster wall which permits a variety of treatments. It may be painted in warm yellow, ivory, pale blue or green. If you like, it may have stenciled designs in a not too obvious color. I have long been partial to Italian silhouettes in black—a frieze of dancing boys and girls. With such a background the furniture might be painted a shade lighter than the walls, with curtains of blue or green silk piped with yellow—like a streak of sunlight.

VARIOUS TREATMENTS

Another suggestion in Italian decoration is embodied in a small square room of creamy plastered walls and pale blue-painted Italian peasant furniture. The focal point is a low mantel of severely simple lines, surmounted by a blue and white Della Robbia relief of Madonna and Child. On the cream-painted floor is a rush mat, and the china is plain pottery of a deep cream color. Always filled with white or pale-tinted flowers, this is a room for those rare souls who like to begin the day quietly and go to their day's work with a lasting sense of peace upon them.

For a gayer taste was planned a very effective breakfast room of faded orange walls and a set of willow in green-blue. The cretonne combined these colors with a stripe of black and a black rug was used on the floor.

A Dutch blue room with a small tulip motive on plates and furniture was very appealing, while not the least



This Louis XVI breakfast room is piquantly attractive, albeit somewhat too fragile and formal in furnishings to suit most tastes. It is decorated in soft tones of rose and grey. Mrs. Lorraine Windsor, decorator

of delightful memories is a quaint room of floral paper and black painted furniture of slender lines which duplicated in a conventional decoration the nosegays on the wall.

The decorations of a breakfast porch may almost be built around the china one chooses to use there. Imagine what can be done with a set of Italian peasant ware. The background is cream—paint the walls cream. The figures are red, blue, yellow and green—this easily leads to yellow curtains with a piping of blue, and bright blue flower-boxes beneath. The plants will contribute green, and the rug may be of green or blue fibre, while a complete résumé is found in a stout little set of peasant furniture painted pale green with flower decorations in suitable shades of red, yellow and blue.

Of course, the architecture of the room will, in a large measure, decide the type of furnishings used. The little French breakfast room shown on these pages would be spoiled by a rag rug, while an Aubusson would be anathema to the farmhouse porch.

TYPES ILLUSTRATED

One of the rooms shown here is thoroughly French in spirit. Another is a country house room of dignified simplicity well carried out in its decoration. The third, a porch breakfast room, was well adapted to decorated furniture of farmhouse lines, and the fourth, the Colonial kitchen, demanded Colonial furnishings and accessories.

Consider these rooms in detail. The Louis XVI room, decorated in rose and grey, represents the extreme to which formality can be carried in a room of this sort. Despite paneling, circumspect curtaining and furniture of the royal boudoir atmosphere, this room draws from its small dimensions, its many windows and growing plants, a daintiness and freshness that give it individuality. Probably never a very popular type of breakfast room, it is undoubtedly well suited to certain homes and tastes.

In spite of its dignified lines, the country house breakfast room scarcely escapes the accusation of naïveté. There is something of the cottage atmosphere in the straightness of the chairs and the long console with its two candle-



Simple in line and Chinese in decoration is this breakfast room. The lacquered furniture is decorated in Chinese pattern, and the rug and porcelains are Chinese. Courtesy of Hampton Shops



The breakfast porch in the home of Hon. Philander C. Knox pleasantly embodies the traditions of a Pennsylvania farmhouse



This Colonial breakfast room shows the successful utilization of an odd corner. The architecture of the room was conducive to a delightful bit of restoration. Duhring, Okie & Ziegler, architects

sticks. There has been a blessed knowledge of what and how much to omit, which largely accounts for the charm of the room. As a matter of fact, it is Chinese in decoration — porcelains, rug, lacquered furniture, and even small tasseled chair cushions of Chinese silk. The combination is full of attractive possibilities.

The predominating attributes of the breakfast porch in the home of Philander C. Knox, Esq., at Valley Forge, Pa., are simplicity and cheerfulness. Walls and ceiling are of white painted boards, the floor is of grey stones, and the fireplace has a plain wooden mantel and a chimney breast of white-washed stone. One entire wall of the porch is glazed, its long casements opening on a terrace that overlooks the garden. Particularly appropriate in this setting are the sturdy gate-leg table and the ladder-back rush-bottom chairs, painted in a warm grey-brown with bright floral conceits.

A COLONIAL ROOM

In the converted Colonial kitchen, everything has been subordinated to the oldtime spirit. The walls are painted white above a low white wainscot, and the ceiling is of white boarding with brown stained rafters. Smooth grey stones laid in white bond compose the floor. In line the furniture is straight and austere. There are two capacious cupboards, the corner one showing glimpses of fine old lustre ware. The fireplace is furnished with rigorous simplicity, and the hardware is of black iron.

Old china is ranged along the high shallow mantel, where it is thoroughly in keeping.

One of the best things about the breakfast room is that, in spite of the apparently limited class to which it belongs, it is susceptible of a wide variety of treatments, a fact clearly shown even in this brief discussion. It offers an excellent opportunity for a display of individuality. It may represent a consistent development of the scheme of your house, or a welcome and diverting sport from its type. In any event, its possibilities and attractions are endless, and the problem holds as many charms for the novice in creating unusual and artistic interiors as it does for the decorator of long experience.



"L'Amant Écoute" is by Bonnet after Hueb. a delicate color print which, like the others shown here, is from the Widener collection



"L'Amant Surpris" by Descourtis after Challe has a delicate beauty of line and coloring of which one can never tire



In "La Cocarde Nationale," which is by Le-grand after Boilly, is evidenced an exquisite reflection of the France of radiant times

THE GAY AND RADIANT LADIES OF FRENCH PRINTS

Who Survived the Fury of the Revolution
to Grace the Walls of Our Rooms Today

PEYTON BOSWELL

ABOUT the year 1792, or it may have been 1793 or 1794, a Parisian workman stopped at a meat shop and selected a generous portion of the butcher's stock. The proprietor wrapped it up in a rectangular piece of paper, which he roughly crumpled as if angry because it wasn't large enough to suit the purpose; then, grabbing another sheet from the same pile, wrapped the meat the other way and handed it to the customer. The workman paid his bill, looked at the package, scrutinized the wrapping, contemptuously shrugged his shoulders and walked out.

When he arrived at his home, his little daughter took the package from his hand and, hurrying to a table, unwrapped it.

"Oh!" she cried, holding up the first piece of wrapping paper. "See! Isn't it pretty?"

The child regarded the paper, stained though it was by the juices of the meat, with ecstasy. She danced around the room with it, then stopped before the candle again to enjoy the beauty of the picture imprinted thereon.

"Oh, see the pretty lady sitting by the side of the wood. Oh, papa, when are we going to the country again? Isn't it nice!"

"Here, Marie, give that



Johnston-Hewitt Studios

Eighteenth Century French prints are especially prized because they give an exquisite completion to a Louis XV or Louis XVI room

piece of paper to me at once."

The father spoke harshly. He took the piece of paper from the hand of the little girl, gave it a hasty glance and thrust it into the fire. The child began to sob as if her heart would break. The man picked her up in his arms, stroked her hair and kissed her tenderly. His mind was on the picture he had just destroyed—and his daughter.

It was one of the most beautiful of French prints. Its title was "Pauvre Annette" and it was one of the masterpieces of Debucourt, the great French engraver. It depicted a pretty young woman, seated in grief by the side of a wood, her heart breaking at the wrong she had suffered, a broken vase on the ground in front of her symbolizing the love tragedy that had overwhelmed her life when she met one of the gal-lants of the king's court.

The French workman thought of the girl seated by the wood, and he clasped his own little daughter more closely to his breast. He clenched his teeth and was glad that he had burned the print, which typified for him the wrongs of the old regime, swept away a little while before in a crimson flood. In its destruction he felt a sense of personal satisfaction and justification.

bought many sheets of "Pauvre Annette" more cheaply than he could have bought plain wrapping paper. The hated "testampe galante" had become worse than worthless, and it was appropriate that meat for the people should be wrapped in it. The emancipated citizens of France destroyed them wherever they could find them. They were the hated symbols of the aristocracy, even though they were exquisite creations of the most exquisite period of French art. And they were no longer art, even, for had not David and his school come in with the Revolution, depicting for the world in cool greys the austerities of classic Rome? The artists of the old regime were reduced to starvation, or were making a scanty living imitating David and the new republican school. Beauty and gayety had gone into eclipse, not to emerge again until succeeding generations had been able to get the right sort of a focus on art and on the Revolution.

Some of these superb prints perished to the last copy. The colored edition of "Pauvre Annette" almost suffered that fate. Only one copy exists today, the one in the collection which Mr. Joseph E. Widener acquired last season from the Knoedler Galleries, and which had been formed by the French deputy, M. Christophle. This particular print is almost priceless. If it were sold at auction it might bring \$10,000 or more. Only a few copies of the black and white edition survive, in the portfolios of collectors.

WHY PRINTS ARE PRIZED

Thousands of other prints did survive, however, zealously cherished and hidden away by the monarchists. Other thousands were of such a harmless nature that even the republicans, affected by their beauty, kept them for decorative purposes. And today 18th Century French prints are especially prized by American home builders, because they give an exquisite and dainty touch to a French room. They are almost indispensable to a Louis XV or a Louis XVI room, being out of the very nature of things a part of the furnishing, and they give a certain welcome relief to the more austere appearance of a Louis XIV room. If consistency is sought in a Louis XIV room, the portrait engravings of Nanteuil and the best of his contemporaries



"Que n'y est-il encore," by Petit after Boilly, is in limpid blues and carnations showing one of the ladies who survived the revolutionary fury

aries are in every way suitable.

In a French room, whose walls, with their delicate paneling, are a pale grey, pictures of the strength of the Dutch or English schools would strike a discordant note. They would upset the harmony of the arrangement. Even an English mezzotint, done by a master of the art, would speak too loudly from the walls, though its subject were as gentle as one of Reynolds' fair ladies posing as a goddess under the shade of a romantic English tree.

But the French color print, with its carnations and its limpid blues, supplies just

the right note. The gay and radiant ladies of the court coquetting with their gallant beaux, the poignant little romances that are told, seem altogether at home with the inlaid tortoise shell table, the graceful chairs, the frail looking—but strong—cabinet, the debonair clock and the other delightful objects that belong in a French room. And the verdant landscape backgrounds that go with the engravings of famous pictures by Fragonard, Lancret and Pater are in perfect consonance with the bits of tapestry, pastoral and airy, that adorn the furniture of the period.

These 18th Century prints have given almost indispensable aid to our American architects. Many of them depict interiors, and the engravers have limned to the last detail all the elegancies of the furnishing and decoration of the walls. Never before and never since have artists lovingly supplied such detail. Even the titles of books lying on the table before my lady appear in these prints, together with the fine tracery of tapestry chairs and delicate carvings of mural borders. These prints also show just how the prints themselves were used for decorative purposes in the rooms constructed in the thirty years before the Revolution. So, in the hands of the architect and the interior decorator they form an artistic circle, being decorations themselves and pointing the way to other harmonious decorations.

FACTS FOR COLLECTORS

Because "Pauvre Annette" is worth \$10,000 it must not be thought that 18th Century French prints are at all prohibitive in price. Beautiful examples for decorative purposes can be had for modest figures.

The high priced ones are "collector's pieces." The publishers put their wares on the market in an age of collectors, and they soon found that, no matter how beautiful a print might be, it appealed to the collector only when it was rare. Therefore a few "pure etchings," without either the name of the artist or the engraver, were made. Next a few "finished proofs before letters" were pulled, having only the name of the artist and the engraver. Then an edition would be printed with the arms of the noble to whom the print was dedicated, the title and the name of the artist. Lastly would be a popular edition with

(Continued on page 82)



Johnston-Hewitt Studios

In a French room with delicate paneled grey walls a French print is entirely at home. This room is in the home of Miss Anne Morgan



ARCHITECTS AND MIRACLES

THE great trouble with miracles is that they are so very clear but few of us can understand them. We have to call them magic.

If I were to say that an architect can perform miracles, you would not believe me. But when I ask you to consider the architect as magician, all is plain.

You may not believe that Moses smote the rock and water gushed forth, but you can believe that engineers smite rocks and oil gushes forth. You may question the reality of the serpent that twisted up Aaron's rod, but I dare you to ques-

tion the reality of the green concrete vines that twine up the brown concrete chimneys of magical hostelries at Atlantic City.

Now I claim that an architect is a magician of no small merit. Consider some of the things his T-square wand brings forth. Today granite lies in the shoulder of a great hill. Tomorrow it stands on a street corner higher than a hill, and men go there to labor and to play. Today the oak towers proudly in the forest and snatches at the hem of clouds. Tomorrow it lies humbly supine, a rough-hewn roof beam beneath which men dwell in peace and safety. Today a heap of stones and a pile of dust lie by the pavement. Tomorrow a green concrete vine grows up a brown concrete chimney.

MOST magicians are content with producing rabbits out of top hats. The architect never ceases until he can make commercial cathedrals out of rock-ribbed hills, homes out of stalwart forests—and green vines out of dusty concrete.

Ask the conjurer to do a trick, and he will pull sixteen red handkerchiefs out of your pocket and lay them on a table before you. Ask the architect to work his magic, and he will take your personality and crystallize it into brick and stone and wood, and set that image in a pleasant place. And men who pass by will marvel and say, "That's just the sort of house I knew Jones would build. It looks like him. It has his personality. I wonder how he did it!"

You may call this magic, *mes frères*, but I would call it a miracle. I would call any act a miracle whereby a man takes the crude things of this earth and fashions them into lasting visions of loveliness and strength.

In the Gospels, the mud of the roadway was placed on a man's eyes that he might see. From the same mud of common things are our modern visions granted us.

Look on the skyline of your city and visualize whence came these towering heights—from the very earth you scuffle beneath your feet. The cunning of man has fashioned it into El Dorados, into earthly Sions. The architect has not only dreamed cities on a hill, he has made them out of a hill!

What are rabbits hopping out of a top hat to compare with unbelievable cities growing out of a rock!

THAT is the difference between magic and miracles. The magician takes the extraordinary and makes it ordinary—we are all accustomed to seeing the old tricks. The worker of miracles takes the ordinary and makes it extraordinary. Even the wisest of us has no conception of the wonders which will greet the eyes of the genera-

tions to come when they look upon their new cities and new homes.

Again, what the magician can produce is amusing, but what the miracle worker produces is amazing. The miracles of this world are the things which come to pass at a time when life stands in most desperate need of them, and they are brought forth for the sole purpose of serving man.

The steel frame building, which the demands of modern commercial life created, is an amazing thing; the goldfish bowl that comes out of a conjurer's sleeve is only amusing—and no one really needs it. Sixteen red handkerchiefs coming out of your pocket will make you laugh, but the home that comes out of your personality will make you proud to be alive. Jackrabbits wriggling out of a silk hat will make you smack your knee. . . . But where's the man, I'm wondering, who can watch the growth of a city, can see those high towers rearing up like arms reaching to Heaven, and not bend his knee, thankful that miracles are still vouchsafed us?

TODAY—I write as we face hostilities—the world is watching a gigantic miracle performed. It is seeing an old vision born anew in the travail of the universe. It is listening to the blunt and positive language of war. On a stage vaster than the world has known, and with actors innumerable, an ordinary, everyday thing is being transformed into an extraordinary power.

Five years ago, were you to speak of the sacredness of the home, men would smile at your simplicity. Today these same men have been going forth to die for the very ideals that make home possible. A Divine Magician has taken the whitened bones of these men and is building with them a new ideal. And the ideal is this—that the power of a people comes not from a palace but from the ordinary home, that a nation is great not because its king is noble but because its home life is noble.

The home is the essence and unit of democracy. To make it livable and pleasant is the great democratic ideal. To make it safe for this generation and the generations to come is the miracle that is being wrought in the trenches today.

When the war began we had arrived at a pass where—unknown to most of us—it was necessary that the seemingly insignificant, utilitarian things of life be made great and noble. The stone that the builders refused was sorely needed for the headstone in the corner. We needed to make the rôle of women more free. We needed to simplify the rites of eating and drinking, we needed to make the fabric of the home a lasting boon to generations. And we who looked for mere magic are seeing a miracle performed—the ideal of tomorrow will be the ideal of the home. Only on the foundation of this home can the lasting superstructure of goodly custom be erected.

THIS sort of magic may seem a far cry from that whereby an architect grows concrete vines up a concrete chimney. But not so far as you may think. For the miracles of tomorrow will be miracles that serve to make life more livable, the home more pleasant to be in and more pleasant to behold.

It will transform the cottage of the average man into the palace of a new race of kings.

LINES IN A GUEST BOOK

When does man endure the Utmost? Does it come beside the Pole?
As the white floe breaks asunder and the Arctic waters roll?
And the icy hand of horror grips the marrow of your soul?

Does it come on field of battle, tune of "Soldier Come to Me"
When a panic strikes the column, and the rookies turn to flee?
And the drummers die in glory for a careless world to see?

When does the man endure the Utmost? In the tempest's roaring path?
On some shipwreck flotsam floating, while the waters work their wrath?
Giving each reluctant seaman an involuntary bath?

Does it come in darkened sick-room, when you're flat upon your back?
When the Doctor calls the Rector and the Nurse begins to pack?
And your wife has daily fittings for a dress of widow's black?

No—it comes in country houses as the hour draws to ten,
And they bring their ghastly Guest-Book and a rusty, dusty pen,
And command you to be funny. Man endures the Utmost then.

H. P. RIANO.





Photograph by Buckley

THE STORY BEHIND STONE

We are apt to forget the romance of stone—the fires through which it passed to fuse its rich colors, the ages of cooling when were crystallized those glistening particles that give even the humblest boulder life and action. Grasp that story, and you will make more use of stone in your garden. You will appreciate its ruggedness, its color, its life. Perhaps you will even be inspired to build, as was built here, a garden wall that is romantic and lovely in itself. It is in the garden of Benjamin Joy, Esq., at Harvard, Mass., of which Ralph W. Gray was the architect



The "Lord Thomas and Fair Eleanor" printed kerchief shows that gentleman, halting in his pursuit of the deer to look at the fair Eleanor who is not oblivious to his attentions



An English rural landscape printed chintz of the 18th Century. It is quite a busy little chintz. The more one looks at it the more he sees, for every niche of space is occupied



"William Penn's Treaty With the Indians" formed a favorite subject for chintzes printed in the early 18th Century. The print has fine action and an historic realism that recommends it for framing



A portrait of Raphael, a section of the "Allegory of the Arts," a famous French chintz printed during the 18th Century. Raphael is receiving with bland unconcern the encomiums of numerous admirers

Courtesy of the Metropolitan Museum

The printed chintz to the left is the famous Washington Allegory print, a generous specimen of which fabric is in the Metropolitan Museum of Art, New York. The Father of his country is depicted surrounded by allegorical figures



The Washington kerchief below is an example of a 19th Century printed neck kerchief with Stars and Stripes motif



The Declaration of Independence with portraits of Washington, Jefferson and Adams, and medallion seals of the thirteen states was printed on chintz kerchiefs. This is from the collection of Charles Allen Munn, Esq.

The Funeral of Nelson," an early 15th Century printed chintz. The repeat pattern is clearly shown. Nelson's funeral car is here pictured. From the collection of the late Alexander W. Drake

PATRIOTIC PRINTS OF BYGONE DAYS



Biblical subjects preceded the introduction of patriotic themes. Here Joseph is shown in a French printed chintz of the 18th Century

CHINTZ has been called the *tapisserie d'Aubusson* of the cottage home. Its place in the affections of the collector of antiques and curios has long been secure. For fully fifty years and more lovers of household ancientry have gathered to their appreciation bits of old printed fabrics.

Originally the word chintz was applied to the printed cotton fabrics from India, each piece being called in early days a *chint*, a name which was derived from the Hindu *cint*, Bengal *cit* and Sanscrit *chitra*, meaning spotted or variegated. Afterwards it came to be applied to the glazed printed calicoes of European and American manufacture, gaily patterned with flowers and birds and figures in diverse colors on a white ground. Its calendered, dust-shedding surface made the material a great favorite with careful housewives.

Cretonne, the French substitute for chintz and a heavier material than it, was not introduced until somewhere around the year 1860.

The old-time chintzes are not so easily picked up nowadays. However, there are still excellent chances of occasional "finds," even in this antique-combed land where collecting is now one of our chief

"The Orphan Boy," a printed kerchief from the collection of the late Alexander W. Drake, is an unusual example of the text-and-picture type of printed fabrics

Old Kerchiefs and Cloths for the Collector

GARDNER TEALL

The "Washington Bust" printed kerchief assures us that George Washington was the "Patriac Pater," and the portrait is appropriately surrounded by shields and laurel wreaths. From the collection of Charles Allen Munn, Esq.



"The Allegory of Franklin and Washington" is one of the most sought for and prized printed chintzes in this field of collecting



Below and in the upper right hand corner are sections of the Franklin and Washington Allegory. From the collection of Charles Allen Munn, Esq.

pastimes. I know one collector who has been so fortunate as to obtain many quaint specimens of old printed fabrics at small cost from an upholsterer in his own town. From time to time chairs and sofas were brought to the upholsterer to be re-covered. Often these had several layers of material under the outer one, and below those of later days he now and then would find coverings of old printed cotton fabrics. Among these were a lovely spray-pattern chintz of the Queen Anne period and a hand-print of pastoral design by one R. Jones, a manufacturer of Old Ford, London, who produced patterned chintzes about the year 1760.

Many of the new printed cotton fabrics have borrowed their patterns from these interesting textile ancestors, though nowadays, in the case of monochrome and duochrome prints, the color effects are somewhat richer than those that obtained in the printed fabrics of the 18th Century, with their cold chocolate browns, bottle greens and ox-blood reds. For the collector there will naturally be an inimitable charm about the original pieces, not to mention their historic interest, while the

(Continued on page 58)



"The Token or Sailor's Pledge of Love" is a printed kerchief that collectors prize. Quaint verses assure the doubting collector of the sailor's fidelity



THE SUREST FLOWERS FOR THIS SUMMER'S BLOOM

Bulbs and Tubers that Can Be Planted Now for Quick Effects, and What Can Be Done with Them

F. F. ROCKWELL

SUMMER flowering bulbs and tubers of all kinds offer very important advantages to gardeners who want good garden results quickly—particularly to those persons who are not certain that another summer will find them with their present garden and hence do not care to make permanent plantings that cannot be easily removed. These advantages are practically certain results and sure satisfaction with a minimum cost and with minimum care, and at the same time an investment that can be counted on for the future.

The summer bulbs are less expensive and more lasting than potted or bedding plants; they are more certain to succeed, and more easily cared for than annuals; they give quicker results, and are much more easily removed—and if necessary, carted about with the family Lares and Penates—than the regular hardy perennials.

While gladioli, dahlias and cannas are universally known and grown, there are a number of minor summer bulbs which are altogether too little appreciated. I would particularly urge every flower lover who is not familiar with the less known bulbs described in this article to try at least two or three of them in her garden this year. The very fact that they are not universally grown lends to them an added interest.

DAHLIAS OF TODAY

It would be hard to decide between gladioli and dahlias in the race for popular favor. The recent development of each has been little short of marvelous. Not only new varieties, but distinct new types of both have been added until sometimes one has to pause and wonder where the development will stop if indeed there is any stopping point! In the limited space of this article it is not possible to enter into any detailed discussion of varieties. But a word or two concerning the different types of both will undoubtedly be helpful, particularly to beginners. Let us first consider briefly the dahlia of today.

Every time the gardeners think they have the dahlia cornered, it "breaks" into a new form. With the possible exception of the zinnia there was never any flower much more stiff and inartistic than the compact, solid "paper flower" show dahlia. It had and still has many admirers. Like the zinnia, it has its uses. But I think that most flower lovers will agree that in beauty there is no comparison between the old dahlia and the newer cactus and peony flowered types. To be sure, the new forms will not succeed so well under unfavor-



Tuberous rooted begonias are excellent for immediate effects. This shows the root of one divided for repotting



A study in canna development. At the left, the wild "Costa Rica;" beside it, a modern cultivated sort

able condition of culture as do the old.

The cactus type is undoubtedly the most popular at the present time. The petals instead of being short, stiff and regular as in the show and fancy dahlias, are on the contrary long and narrow and rather loosely bunched. In many varieties they are extremely narrow, and in some most grotesquely twisted and curled. The term cactus, in fact, covers a very wide range of recognized flower forms.

The decorative types range in form from the show and fancy dahlias on one hand to the cactus on the other, differing from the former in having a more open and artistic form and from the latter in having wider and more regularly placed petals. They are a little more sure to produce flowers in satisfactory numbers than the cactus dahlias.

The peony flowered dahlias are a still later development, and seem likely to vie with the cactus for general favor in the near future. They are semi-double in form, borne on long stems, and are especially satisfactory for cut flowers. Still other types are: the collerette, semi-double in form with an inner circle of broader petals of distinct and contrasting colors; the little pompons which are smaller still, very graceful and beautiful for cutting; the singles which, in the case of the "century" variety, reach a diameter of 6"; and duplex types which usually have two rows of petals with an open flat flower.

The complaint is often heard from those who attempt dahlia growing that if the plants grow vigorously but few or no flowers are produced. If the following simple don'ts in dahlia culture are borne in mind, however, success is usually to be achieved.

DAHIA DON'TS

Don't plant a whole clump of bulbs; a single tuber, or at most two, is plenty in one place. In dividing the old clumps, however, be sure that a piece of stem or eye is obtained with each.

Don't make the soil too rich; too much manure or fertilizer during the early stages of growth tends to produce a rank production of wood and leaves, but a shortage of flowers. If your soil is naturally rich and heavy, incorporate with it coal or wood ashes, or ordinary sand.

Don't let the growing plants suffer from lack of water. The dahlia is one of the hardest drinkers in the garden.

Don't let the plants get large and then cut them back severely to get short, stocky branching plants. If these are wanted, pinch out the very tip of the stalk as soon as six or eight leaves have been



Courtesy of Conard & Jones

Cannas are even more vigorous than gladioli, and some varieties reach a height of 6'. They are to be had in almost every color except blue

formed. Where only one or two bulbs have been planted in a place, this usually will not be necessary.

The first of the positive commandments is to plant deep; 5" or 6", unless your soil is heavy and wet. In any case, cover the tubers 2" or 3" until they start growth; then gradually fill in. This will make the plants much more self-supporting than if they were planted near the surface. Feed liberally after the plant has reached the stage where the buds are beginning to develop, but not before that period.

Do not set the plants too close to each other; 2' should be the very minimum, and 3' is better—in heavy soil, for large varieties, 4' will not be too much. To get the largest and most perfect flowers, only one or two should be allowed to develop on a stalk; more than that means less size.

GLADIOLI—EIGHT INCHES WIDE AND SIXTEEN WEEKS LONG

The gladiolus has won to the forefront of favor among summer flowers by leaps and bounds. The characteristics which have most marked it for distinction are its great beauty and wonderful variety, the ease and certainty with which it can be grown, and last but not least its moderate cost. First-class bulbs of many of the best varieties can be bought for 5 to 10 cents apiece, or 30 to 50 cents a dozen. And as each bulb makes a new bulb and many little bulblets for the

succeeding year, it is no wonder that it has been called the flower "for the million." There has been just one point in which gladioli have brought disappointment—the short period of bloom. For this reason, I want to emphasize the simple means by which the gorgeous flowers may be had from June and July until frost.

Let the gardener realize in the first place that the gladiolus, unlike the majority of summer flowering bulbs, can be planted out with safety early in the spring. An early planting is therefore the first step toward a long period of bloom. The second is to make at least part of this first planting of an early flowering variety, such as the *primulinus* hybrids. The Le Moine type is also early flowering, as are the new *Præcox*, or *Fordhook* hybrids. In the late flowering group come the *Childsi* and *Groff* hybrids, and most of the new hard-flowered main sorts of the present day, although some varieties, such as *Pink Beauty* and *Halley*, flower earlier than others.

If you will use varieties of different flowering periods, making plantings a month or so apart in April, May and June, you can be assured of a succession of gladioli until freezing weather.

While gladioli like plenty of sun, they are not otherwise over-particular as to soil. They will thrive well in any good garden soil, but if old manure or bone has been worked into it, results will be still better.

The bulbs should be planted about 4" deep. They may be set in groups or in single rows, the bulbs being put from 4" to 6" apart. If you want to get a succession of bloom in the same place, make the first planting from 8" to 12" between bulbs and place the next planting between these. While they are not as dependent upon water as some flowers, irrigation or thorough watering should be given occasionally during any periods of prolonged dry weather.

One great advantage of the gladiolus is that as a cut flower it will keep for a very long time—up to ten days or two weeks. Buds which did not show any indication of unfolding when the spike was cut will open up perfectly in water. In cutting the stalks, get them well down, but leave three or four leaves with the bulb as this helps its further growth and maturity. Of course, the water should be changed daily, and it is well to cut off $\frac{1}{2}$ " or so at the bottom of the spike when changing the water.

CONSIDER THE LILY—CANNA!

The new varieties and developments among cannas are not as well known to the general gardening public as the progress which has been made with gladioli, but they are no less important. Cannas are, if anything, more vigorous and sturdy growers than the gladioli. They are to be had in practically all shades but blue with blooms. (Continued on page 84)

"THE TOCSIN OF THE SOUL —THE DINNER BELL"

It is not all of belling to ring—the appearance is important as well as the sound. Here are bells which meet both requirements. You can purchase them through the Shopping Service, 445 Fourth Avenue, New York, or learn the names of the shops where they can be obtained by writing to the same address

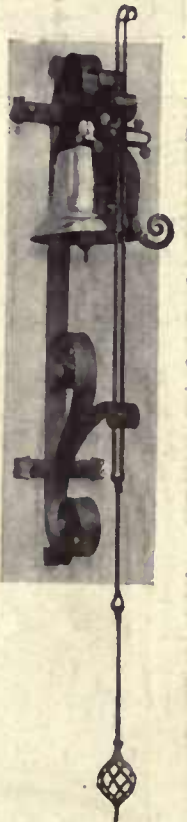
It can be heard half a mile away, this garage or farm bell. Bracket is hand-forged iron. Brass bell 5" high and 5" wide. \$30 complete



The glass bell is suitable where crystal service is used. 5 1/2" high, \$2.50. The smaller bell has panels of pink or blue enamel on the silver handle. 4", \$1



A garage bell, suitable for calling the chauffeur, has a bracket made of hand-forged iron and a brass bell 5" wide and 5" high. \$30 complete



Cæsar Augustus in a characteristic pose surmounts this Roman bell, 5 1/2" high. In antiqued bronze, \$2.50; in silver, \$3.00



Tony Weller, having delighted the world in books, now takes to a bell. In antiqued bronze, 4" high, \$1.75. In silver, \$2.50

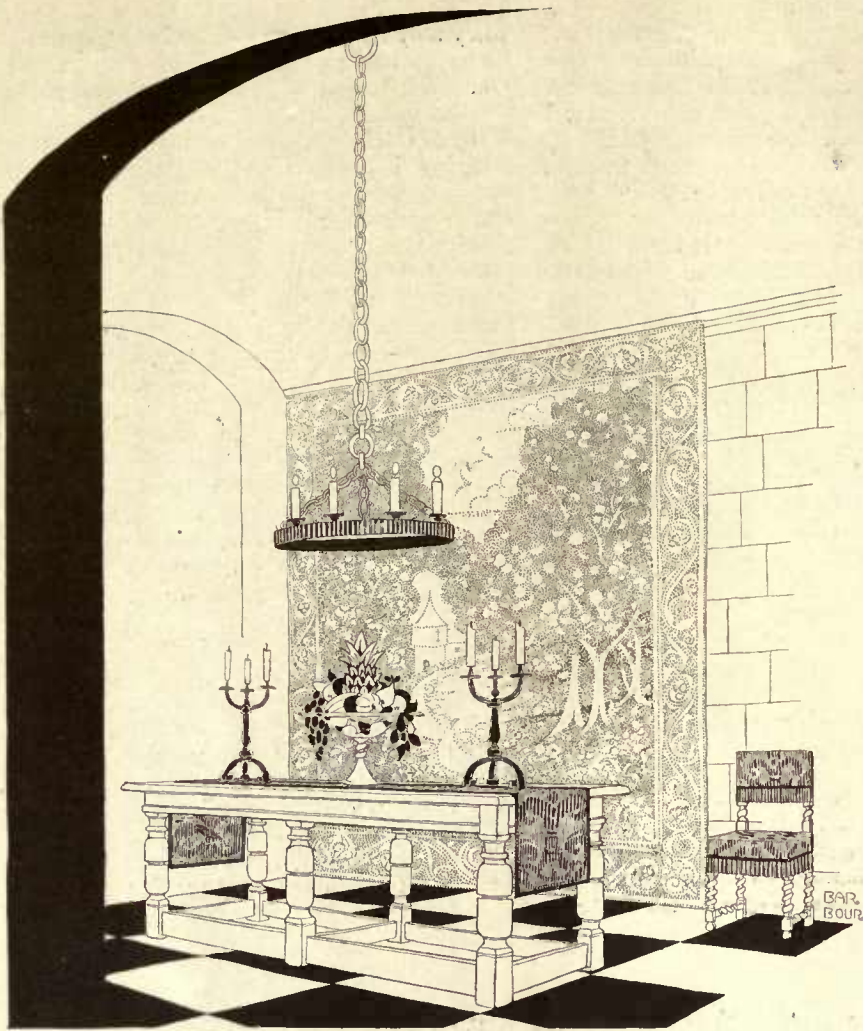
For the porch, a parrot bell 5" high. Raised design in flowers painted red, green and yellow. Polly in natural colors. \$2.00



At last the Emir Pasha Bull-Bull has been immortalized. He comes 4" high and in silver costs \$3.50. In bronze, the price is \$2.75

THE COUNTRY HOUSE DINING TABLE IN NEGLIGÉE

Five Suggestions for Between-meals Dress



Between meals the dining-room of the larger country house assumes an air of dignity befitting its furnishings. Along the refectory table is spread a strip of brocade of a color that tones in with the upholstery and hangings. It is bound with galloon that has been antiqued. Midway is a tall bowl of spotless Cantigalli or Gustafadeig filled with fruits. Wrought iron candelabra stand at either end, silhouetting against a mellow tapestry or paneled wall

Then there is the mahogany table that needs a touch of linen and silver and the delicacy of flowers to relieve its austere undress. The centerpiece should be simple white work or filet. The bowl is low or high according to the flowers chosen, and the blossoms are arranged with as much care as though company were present. For that is the reason for dressing the table between meals. It should always be presentable—even in negligée. Howard Major was the architect and decorator

Photograph by Johnston-Hewitt Studios





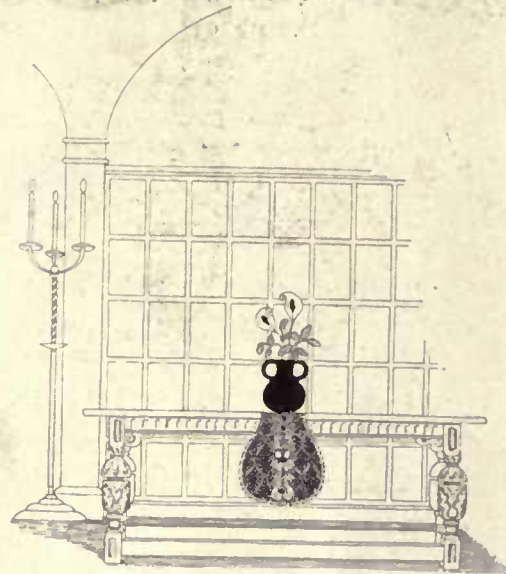
Photograph by Johnston-Hewitt Studios

Fruits and flowers are the best summer decorations. Use them to your heart's content—but choose them first with a view to their decorative possibilities. There is the pineapple, for example. In England they never used to dream of eating the pineapple—it was too valuable as a table centerpiece. Here it is wreathed with laurel—an unusual decoration for a cottage table. Frederick J. Sterner, architect

Photograph by Wurts Brothers

In the dining-room to the left the lighting fixtures are silver. It created a pleasing harmony, then, when the between-meals decoration was a silver bowl, of beautiful lines. It was but a passing affinity, yet upon such small points depends the success of a room.

Another method of treating the refectory table is the design below. The long line of the table is broken with an old vestment or strip of brocade. On it is set a bowl of black pottery filled with flowers of the season.





If the rock garden is of any size, provision should be made for a suitably informal path. Here the true mountain plants have been combined with some of the cultivated ones from lower altitudes, such as *Ily-of-the-valley* and dwarf iris



Phlox subulata, low growing and dense in habit, is well suited to use among the rocks in the mountain garden

MOUNTAIN GARDENS IN LOWLAND SITES

DR. E. BADE

yellow-tipped mountain willows and the starry blossoms of dwarf azaleas and silenes show amongst dark foliage.

To bring these mountain plants from their fastnesses to the confines of a garden is a task of rich rewards, though by no means an entirely easy one.

MOUNTAIN CHARACTERISTICS

Unusual atmospheric conditions—strong, intense light; thin, clear air; rapid changes in moisture—combine with the evaporation from the plants themselves to create a form of vegetation peculiar to the highlands. The shoots of the shrubs are stunted and the leaves remain small. The growth is trim and short, whether the plants grow in a velvety expanse over the fields, or cling in thick little clumps to the boulders. In contrast to the stems from which they grow, the flowers are of great size and beauty, and lend a cheeriness scarcely expected in the grandeur of their surroundings.

With the passing of winter from the mountains come warm days, short nights



Of a different, more grass-like effect is *Armeria*, the well-known and hardy thrift or sea gilliflower

THERE is always a certain glamor and fascination about mountain plants. Pronounce the word "Edelweiss" and you kindle with its associations. Some romance attaches to the tiny growth, bright and persistent beyond the pines, beyond the junipers even, on the treeless stretches of undulating mountain fields.

At these altitudes the spring spreads a flowery carpet of *Gentiana*, *Auricula*, *Campanula*, *Ranunculus*, *Caryophyllum*, *Artemisia*, *Edelweiss*, *Valeriana* and many others. Even the boulders are richly covered with blue, yellow, white and purple saxifrage. In some places are found the

and many hours of sunshine. The air is very dry and there is plenty of light, but the mountain plants suffer severely from storms. There is sufficient food-sap, and often a nourishing soil rich in loose salts. The sudden changes of temperature hinder the upward growth of the plants, and incidentally save them from windbreakage and evaporating.

So hardy are the mountain flora that they are found even in regions of eternal snow, where they spring up when the warm rays of the summer sun have melted the lighter drifts of snow. Driving their roots into the crumbling cracks and crannies of the stones,

they bloom in miniature gardens among the glaciers. The period of blooming begins in late midsummer, the season of growth lasting but six weeks in the highest altitudes, as opposed to a period of five months at comparatively moderate heights. Among the flowers which endure the coldest atmosphere are *Ranunculus glacialis*, *Androsace glacialis*, the rough *Saxifraga aspera*, the blackened *Achillea atrata*, and the short-leaved *Gentiana brachyphycta*. These are primarily plants of the high altitudes.

MAKING THE GARDEN

In making a garden of mountain plants, one should aim to reproduce the close mossy areas of growth, without attempting the impossible task of imitating the wild majestic environment from which the plants are taken. In structure the garden must be simple and unpretentious. Anything in the nature of formality must of course be avoided; naturalism is the keynote in work of this sort.

The beds should, of course, be small and should rise to a terrace, if possible. Rocks and stones of various sizes should be utilized, but not stalactite. Too many rocks, indeed, will spoil the effect, which should be that of a profusion of flowers. Certain garden plants of short growth and plentiful bloom may be mingled with the



The flowers of *Tunica saxifraga* are a purplish pink. An excellent sort for the rock garden, its masses of blossoms spreading like a cloud across the boulders

mountain varieties, if care is shown in their selection and arrangement.

A rock garden should not be placed in the sunshine, but rather in soft half shadow among trees and shrubs. If there is no terrace in the garden, an irregular little hill may be built of rubbish, rubble and stones, and then covered over with earth. On this foundation the rock garden should be made, with provision for an informal path, and for steps made of flat stones. Large areas of the garden must be left free from rocks in order that bolster forming plants can grow successfully in their characteristic mats.

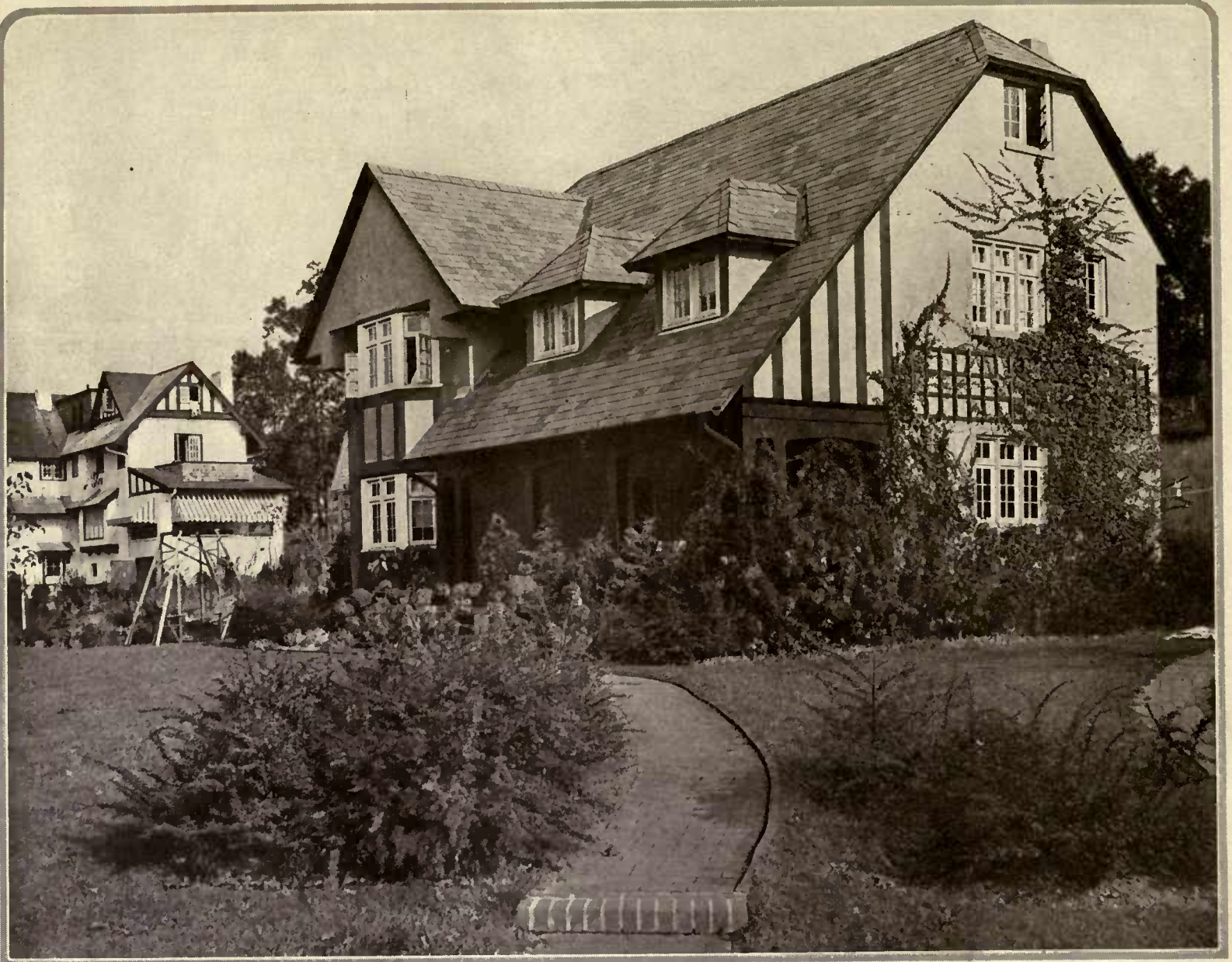
SOIL AND CARE

After the structure is built, the question of soil arises. Since the plants cannot thrive in too much moisture, they must have porous earth through which the water can easily penetrate. This does not mean that the mountain flowers must be kept dry; on the contrary they should be well watered, but the water must penetrate into the soil quickly and not lie in pools on the top. For this reason the rock foundation should be loosely laid. The soil itself should consist of rotted leaf mold mixed with sand. The flowers that need rich soil do best in a mixture of top soil and manure, while those accustomed to calcareous earth require the introduction of some lime.



The charm of the mountain garden lies not only in the oddity of its general scheme and planting. When due thought is given to the selection of varieties, a wide range of flower color and form can be obtained

Though its name is "rock" garden, rocks should not be the most conspicuous feature. Rather should they form a setting for the plants, suggesting the rugged surroundings in which the mountain sorts grow naturally



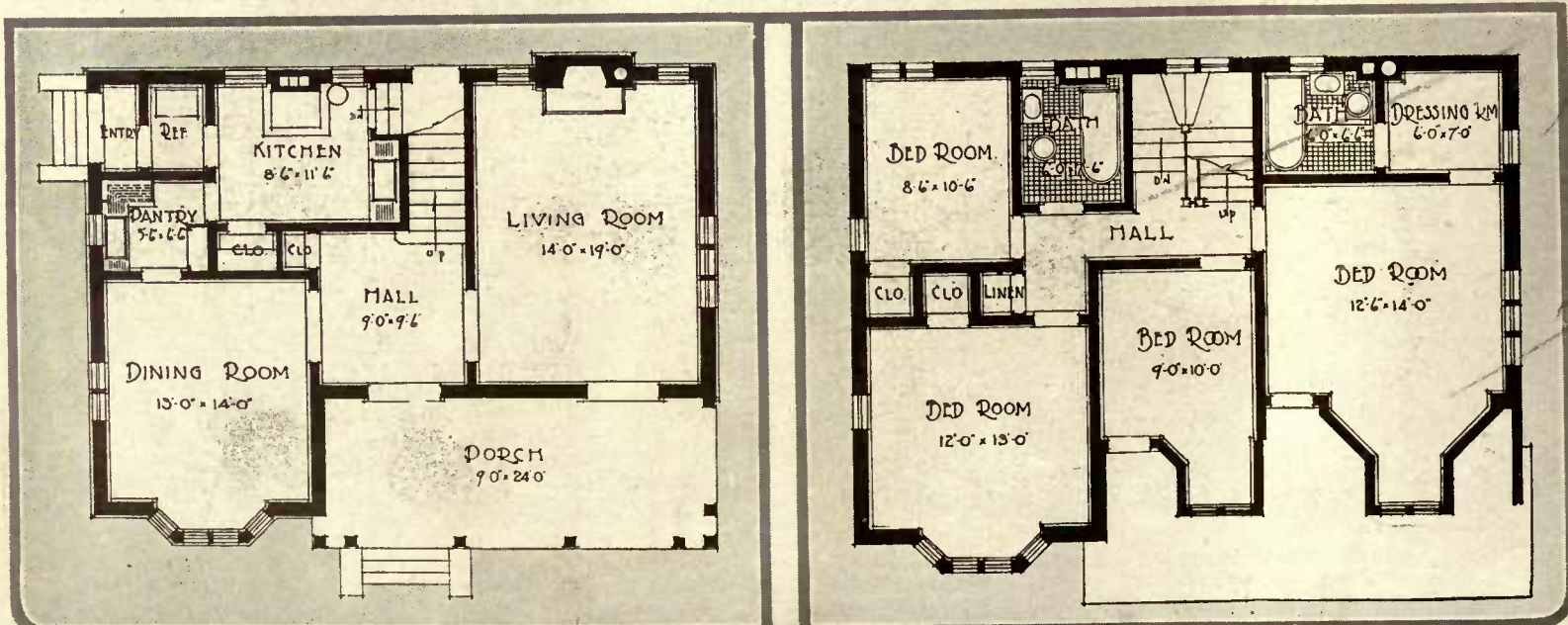
TWO SMALL SUBURBAN HOMES AT HARTSDALE, NEW YORK

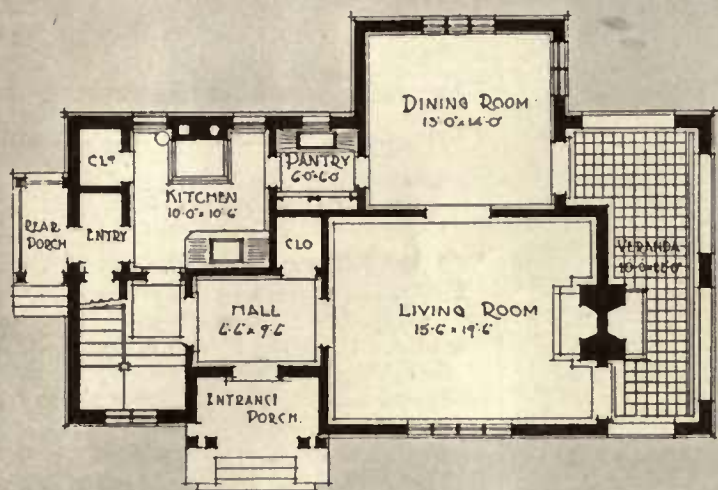
Inspiration for the architecture of both houses was drawn from the English farmhouses and this spirit was carried through in walls, roof, windows and timber work. They are houses rich in color and livable in design.

MANN and MacNEILLE, Architects

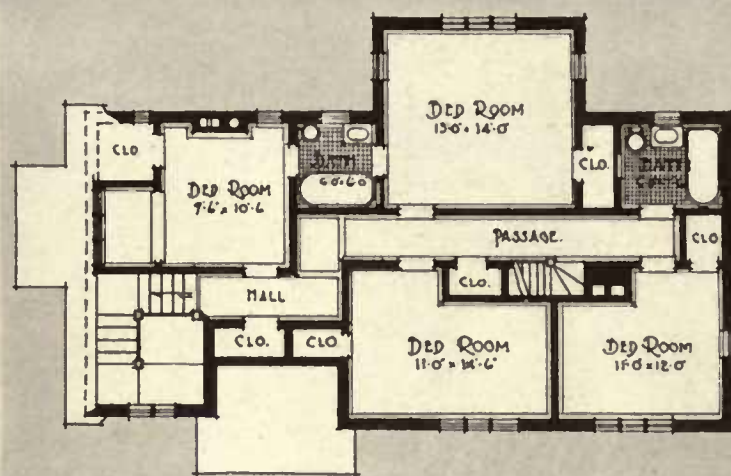
Photographs by Gillies

On the first floor the indentation of the porch causes an unusual and interesting disposition of rooms. The dining-room, hall and living-room are open and large. Upstairs are a masters' suite and three other bedrooms.





Again we have an unusual arrangement on the first floor. The stairs are confined to one corner, the hall is made an ante-chamber to the big living-room. Beyond is the dining-room—these two opening on the paved veranda through French doors



Both these houses were built of hollow tile and stucco. Brick trim and lattice in this house break the plain surface; in the other a section of half timber. Casement windows carry on the cottage tradition. Inside the floors are chestnut and the woodwork throughout is painted white

A long narrow passage divides the master's suite from the other bedrooms. Again the stairs are confined to small compass. Two baths and a plentitude of closets are well placed and make the arrangement eminently practical and livable



MIDWAY BETWEEN HOUSE AND GARDEN

The New Swedish Note in Porch Furnishings—Cool Color Schemes

AGNES FOSTER

THE modern porch, like Joseph's coat, is a thing of many colors—and a variety of pieces. A new note has been sounded. We greet it with enthusiasm, for in no other part of the house do we strive to do more daring things. Each porch tries to outdo in brilliancy of color and novelty of furniture and arrangement the porch of the preceding season and the porches of interested, inquisitive and emulative neighbors who have eyes to see.

THE SWEDISH NOTE

This new note is Swedish. Two seasons ago we went mad over things Viennese and Hoffmanish. Then things Russian and Bakstish were adored. Now has come a singularly adaptable mode for porch furnishings in the Swedish colorings and designs in use today.

The construction of Swedish furniture is pre-eminently solid, bold and simple. This also is true of the coloring. The red is red—with no suggestion of blue or of yellow about it. The blue is marine blue and the yellow is intense, full of splendid warmth and brightness. And always there are masses of white—not ivory, not cream, but pure white. These are the main colors.

It is the simplicity of their color units and their limited variety that make for telling strength. The wonderful but complicated semi-Oriental color schemes of the Russians have somewhat lost their popularity. It is by their very direct naïveté that the Swedish colorings hold their charm for us. It is the coloring of the bread and butter age—blue skies, red roofs, yellow sunshine and dancing white waves. And what could be more suitable than these for porch furnishings?

USING STICK FURNITURE

A porch could be built up using blue stick furniture. Stick furniture is made of heavier reeds than willow. It is more simple, of straighter line and more durable. It requires for finish a coat of paint, whereas reed and willow may be left in their natural state or stained. But stick furniture, or Swiss reed, as it is sometimes called, must be painted and enameled. It also is better in line and has much more style, as it is woven vertically and horizontally, not diagonally as in the case of willow.

There should be a pair of high back chairs—only two, as high back chairs are sworn enemies to broad brimmed garden hats—and four more comfortable small armchairs. In addition, a couple of stools, which can always be used for low tables. If a porch is any sort of a porch it should boast a *chaise longue*, that delight of the summer novel fiend. If a *chaise longue* seems too luxurious and fastidious, however, a swinging hammock seat might answer almost the same purpose. Hammocks are not the maximum of beauty and convenience, but they serve their purpose. Add to this group a large reed table with a



Canton furniture is always pleasing in the outdoor living-room. Cushions and curtains afford pleasant color relief

Lattice will prove a pleasing background for some porches. Here wicker is used with gay toned cushions

The all-year porch below is the ideal arrangement. It can readily be changed from summer to winter garb



wooden top, or an iron table, and see to it that there are two or three little wooden tables in reach. Little oval coffee tables, whose leaves can be dropped by twisting the top around and made into most compact oblongs, afford an excellent opportunity for the use of interesting color. Painted white, with mouldings brought out in blue and red, they are very decorative.

Oblong benches can be used, with cut-out side supports pinned in with wooden pegs showing peasant construction, and lending themselves wonderfully to stripings of blue and white on a red background. One can stencil a design on them, but that detracts from the smartness. Smartness is achieved not only by knowing how daring to be, but when to stop.

On the floor a red and white, or black and blue, or red and blue checker-board rug could suitably be used. These rugs are saved from being glaring by being woven with wool; the checkers are softened by the fibre of the wool.

For hangings and upholstery, that is, the necessary cushions—as stick furniture does not look well upholstered—a black and white 2" stripe linen with a dashing spot of color made up of a *vert* flower pot with two red flowers on the white stripe. If one prefers some other motif, black and white striped linen may be bought and one can stencil a design of her own on the white stripe. The same design could be stenciled on the furniture. If one uses chairs with splats at the back an excellent opportunity is afforded for a little design. The chair seat cushions can be of black and white striped sateen, which is inexpensive and proves a good fabric for stenciling. These same suggestions may be carried out with wicker furniture that one has on hand. The first coat should be very bright as the varnish will dull the color somewhat.

GREY, GREEN AND ORANGE

A more conservative porch may be built up on a scheme of grey, green and orange. The windows, which are divided in several groups, can have a fitted shaped valance of beautiful linen with orange, yellow, grey

(Continued on page 86)



A new use for the popular refectory table is on the dining-porch where it will accommodate a large summer family



City dwellers will find the roof capable of many porch treatments if ingenuity is used and a little paint

As in the porch below, flowers are indispensable. They give relief to wicker and painted furniture



The old-fashioned settle is always a useful adjunct to the porch or terrace





The background is white; the trees and pagodas, two shades of grey. You have a cool, restful bedroom background where the furniture would be painted French grey striped with rose. The curtains could be of rose silk and the rug a rich mauve



For halls with much sunlight and white wood-work comes a paper with a cream background, grey and blue birds and grey and pink blossoms. The paper is covered vertically with fine white lines that subdue the tones and give the design a pleasing effect of depth



On a greyish, rough fabric weave background are set birds and flowers and tiny temples in soft shades of blue, green, rose, red and taupe. In living-rooms furnished with wicker or reed no paper could be better placed. It is light, airy and perpetually interesting

S U M M E R W A L L P A P E R S

Shown by Courtesy of Richard E. Thibaut, Inc.

A month more, and the summer home will be ready to move into. Meantime there is the new papering to be done. As a last call we offer these seven suggestions from the latest stocks. Purchases can be made through the Shopping Service, HOUSE & GARDEN, 445 Fourth Avenue, New York City.

Stripes always fit in, in the summer home. This one is especially adaptable. Narrow grey and cream stripes are relieved by bolder stripes in black, red and blue



A rich living-room paper shows blue and dark grey birds on a light grey linen weave background. Blossoms are rose, red and blue and the trunks of the trees brown



Another stripe has a woven background with heavy blue stripes edged with black and lighter stripes between of black and red. It is open and restful in effect

On a light greyish crackle background are grey jackdaws and blossoms that give this paper a place in the hall or living-room where bright curtains furnish color spots

WHEN PIERROT SPILLED THE WHITEWASH

And the Earth Blossomed and
Grew White with Snowy Dogwood

LAMSON N. ETHRIDGE

Pierrot reached the moon. He was dizzy but unafraid. And the Man in the Moon smiled at his courage and bent his face nearer as Pierrot dipped his brush in the pail of whitewash.

At that moment a firefly lighted on Jacques' pudgy little nose. He struck at it with his paw. It darted to the bottom rung of the ladder. Jacques plunged for it. The ladder slipped, swayed, crashed.

Down from the moon tumbled Pierrot. Down, down the sky he ricocheted. Over and over he turned. The brush floated off into space, but the pail swayed and twisted at his elbow.

He neared the earth. The roses made a bed to catch him.

Like a dart he plunged toward them, arms widespread. The pail slipped from his grasp. It threw its silvery whitewash hither and yon in a shower that spattered on tree and bush.

And there, *mes soeurs*, is the legend of how the earth first blossomed and grew white with snowy dogwood!

Each spring we see them, these flowers of Pierrot, white drifts along the distant hillsides where the green of leaves is but just clothing twig and branch. In the warm days of early May the dogwood blossoms are a woodland feature whose message to flower lovers is the more welcome for that it comes among the first.

Time was when the members of this *Cornus* family were rarely seen in cultivation, but those days are happily passed. Hardy and ornamental, thriving in either



The flowering dogwood is one of the best of our smaller ornamental trees. It is hardy and succeeds in sun or shade



From the delicate tracery of twigs the blossoms stand forth as creamy white as when they came fresh from Pierrot's pail

ATTENDEZ, mes soeurs!

Pierrot stood moping by the garden wall. His heart was all but crushed, his spirits low. The fickle Columbine had led him a merry chase, and now had abandoned him to his grief. Down the moonwashed path her shadow and the shadow of Harlequin glided between the lacy silhouettes of rose and bell-flower. Behind them patted Jacques, the fuzzy toy poodle.

"If you would but command me . . ." cried Pierrot.

Columbine turned her head.

"I will prove my love is deep as the sea and high as the sky and bright as the moon."

"Then go white-wash the moon," she called back.

Of course, she never thought that he would. But she didn't know Pierrot.

That night when the moon was in high heaven Pierrot dragged his ladder to the garden wall and began to climb, pail on arm and brush in hand. Up and up he went—over the wall, above the treetops, till he was a mere silvery speck against the turquoise sky. And at the foot of the ladder Harlequin whispered pretty nothings into Columbine's ear, while Jacques frisked about and chased fireflies.

In less time than you would think



Along the spring hillsides it lies in great white drifts, a harbinger of the wealth of other bloom soon to come. Even before the leaves are fully out the flowers open, catching and holding the eye by their very size and numbers

sun or shadow, the dogwoods are desirable alike for their springtime blossoms and their autumn color in leaf and berry. From shrubby *C. racemosa* to *C. florida's* tree-like form, they are many and varied, with a range adapted to the requirements of any reasonable landscaping scheme.

The photographs on this page suggest the beauty of the "flowering dogwood" (*florida*), our commonest wild variety and the one most widely used in ornamental work. Three inches across its petals often measure, of a dull white or greenish tinge, surrounding the true flowers of yellowish green. In autumn come scarlet berries, a treat to the eye of the beholder as well as to the palates of the birds which gather to feast upon them.

Of a different type of beauty are the red-twigged sorts, such as *alba Baileyi* and *sanguinea*. Here is no such glory of flower display as characterizes the larger *florida*, but in its place is a color in branch and twig of which the taller tree cannot boast. In the leafless winter landscape their red tinge strikes a cheering note. They are best used with this fact in view, an effective place for them being against a background of other trees—evergreens or white birches, depending on your preference.

AND THE MORAL IS — RIBS FOR TREES

A Tree Surgeon's Romance in Two Reels

Films by courtesy of Davey Tree Expert Company

Reel I, Part III. Finally. Tree's interior is washed out with anti-septic. Edges are carefully cut away to a watershed and waterproofed. Tree Surgeon skilfully fills hole with cement, fitting it in sections. Wind can now sway branches, and Old Thing never knows she has new heart and ribs



Reel I, Part I. Discloses Nature, the First Villain. She grows a Tree with branches so widespread that the trunk can't stand the strain. A crack appears. . . . Enter Second Villain, Man With Cement. He caulks up the hole. The last state of that Tree is worse than the first



Reel I, Part II. Tree is doomed. A little time, and its shade no longer will make pleasant the passing of men and women and laughing children. To the rescue comes the Hero, Tree Surgeon. Cuts away decay. Gives poor old trunk new set of ribs. Nature's neglect is defeated. Tree lives happily



Reel II, Part III. Tree Surgeon fills up cavity with cement sections. Ribs and backbone are covered. Venerable Tree more alive than ever before. Villain foiled. Nature smiles deceitfully, and grows a new bark over the filling



Reel II, Part I. Venerable Tree heavy with years. Up creeps another Villain with a bucket of cement. Decay gets in his under-handed work. Nature shields him with ivy. Venerable Tree begins to totter



Reel II, Part II. Tree Surgeon rushes in. Cuts out Decay. Washes out impurities. Gives Venerable Tree new backbone and new ribs. Studs insides with nails to hold cement. Operation is successful

A LITTLE PORTFOLIO OF GOOD INTERIORS

Into the making of a good interior goes the trained thought of the decorator and the trained skill of numberless craftsmen. That is why a good room is so rich in suggestions for those who would make their homes beautiful. At their command is also the advice of The Information Service which solves all manner of decorating problems. Address it care of HOUSE & GARDEN, 445 Fourth Avenue, New York City



Photograph by Gillies

The possibilities of studio decoration are legion, and they run the gamut from the Greenwich Village futurist hole in the wall to the stately rooms of limestone walls, such as here, with early English furniture, wrought iron fixtures, rows of noble casement windows and ranges of priceless tapestries. This is the studio of W. A. W. Stewart, Esq., at Cold Spring Harbor, L. I. Grosvenor Atterbury, architect



Photograph by O'Connor

An interesting bay window curtaining is found in the dining-room above. The windows range from ceiling to floor. The curtains hang loose from the top trim and middle mullion



Restful walls are half the battle in the living-room. To the left the plain walls are a shade of tan, the rug is tan and the furniture walnut. The Italian wall closet by the desk adds a note of interest to that corner. Mott B. Schmidt, architect

Photograph by Gillies



Photograph by Tebbs



An unusual arrangement of davenport and table between is found in a library decorated by B. Russell Herts. The rug is sand color, walls taupe, furniture walnut with blue damask upholstery, curtains blue velvet and cushions and lamps rose and gold

In the residence of George E. Ide, Esq., at Locust Valley, N. Y., is a lounging room that is the very essence of comfort. Walls are paneled in walnut and the upholstery is a light, cool green. James Gamble Rogers was the architect

Photograph by Gillies



Photographs by
Johnston-Hewitt Studios

A certain authority has prophesied that the prevailing mode after the war will be a classicism based on A d a m. Certainly here, in this fireplace grouping in the home of E. T. Stotesbury, Esq., is an indication of early Georgian classicism adopted successfully

The vogue for Italian furniture is unquestioned. It has great dignity and lends a dining-room an air of richness that few styles can establish. The room to the right, in the residence of Dr. Charles Adams of Chicago, was decorated by Mrs. Lorraine Windsor



A luxurious entrance hall has been created by Mrs. Lorraine Windsor in the residence of Hathaway Watson, Esq., in Chicago. Old tapestries cover the walls. On the floor is a large Persian rug. Thus the furniture is given a fitting background which brings out its best qualities



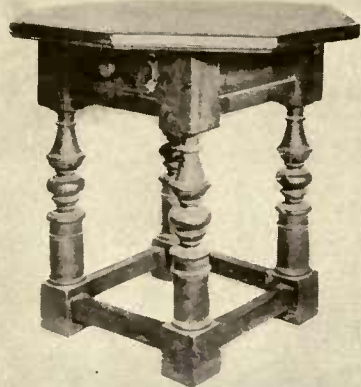


Fig. 1. In this specimen of early 17th Century work the carving is virile and convincing. Its affinity to Fig. 5 is obvious

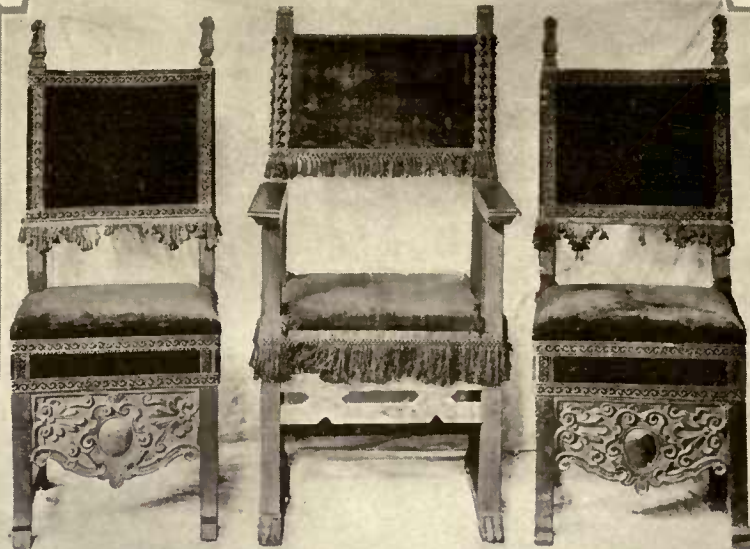


Fig. 2. 16th Century walnut side chairs and armchair covered with red velvet. Note carved and gilded finials of back posts and carved stretchers



Fig. 3. End of table shown in Fig. 4, showing detail of carving, an excellent example of the sweep and vigor of the time

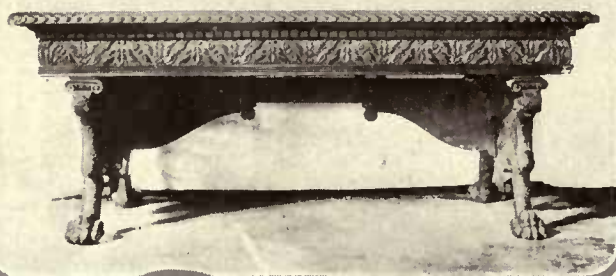


Fig. 4. A specimen of 16th Century table-making. Note truss supports and brace or stretcher. Detail of carving is shown in Fig. 3

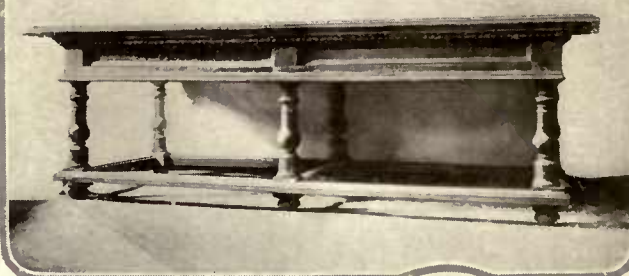


Fig. 5. An early 17th Century long walnut table with baluster turned legs and moulded stretcher. It stood against an old salon wall



Fig. 6. A 16th Century carved walnut Venetian chair with trestle supports and triangular back

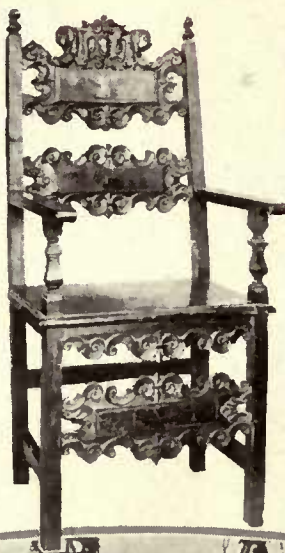


Fig. 7 is the carved walnut armchair in the center of the page. On top and crossrail of back and on front stretcher are marqueterie panels



Fig. 8. This form of Venetian chair is of early origin. Its seat is set in with a backward rake

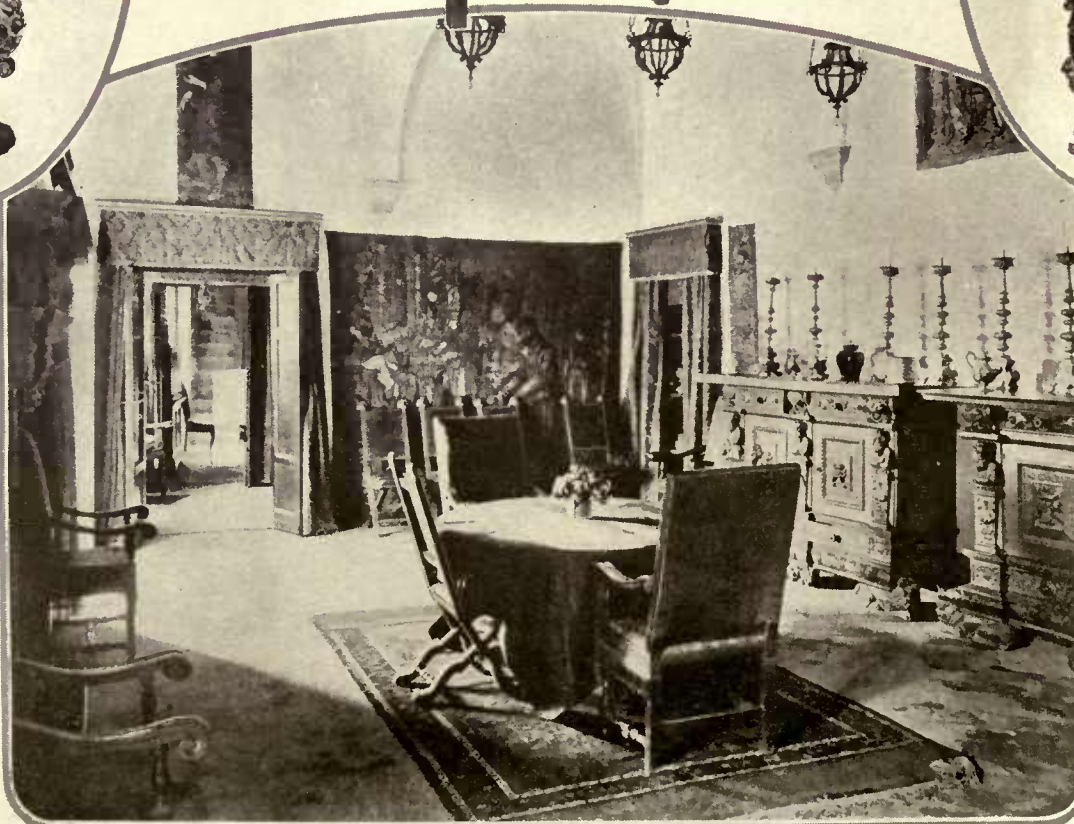


Fig. 9. A salon in the Villa Cironia where the dignity of Italian architectural and furnishing ideals is well set forth by the individual pieces

EARLY ITALIAN TABLES AND SEATING FURNITURE

H. D. EBERLEIN and ABBOT McCLURE

To those who are desirous of keeping in touch with the latest mode in decoration, a study of Italian furniture is invaluable. This article is the first of two on Italian tables and seating furniture of the 16th and 17th Centuries. The next article, appearing in the June issue, will be on early Italian wall furniture. Photographs are by courtesy of Nicholas Martin



Fig. 10. One type was the 16th Century walnut armchair, covered with tooled and gilded leather and studded with brass headed nails



Fig. 11. The unerring taste of the 16th Century decorators sought to establish a restraint in the furnishings in order that a right balance between furnishings and background might be preserved



Fig. 12. This is a contemporary of the chair opposite—a 16th Century product. The high seats of this type often necessitate the use of stools

APART from the great intrinsic interest attaching to it, there are three good reasons why Italian furniture should be the object of study at this time by all who are concerned, either professionally or individually, with interior decoration.

First, the vogue for Italian furniture is *le dernier cri* in matters mobiliary, and it is well that those who cherish an obsession for the very latest fashion should have some definite detailed knowledge of the object of their pursuit and not be at the mercy of nebulous impressions.

In the second place, the Italian trend in American domestic architecture is a fact that those who are at all observant of current architectural developments must realize is bound to react upon the style of furniture that will naturally, to some extent at least, be employed in equipping houses in whose design and plan Italian ideals have been expressed. Here, again, accurate knowledge is necessary to intelligent constructive results in decoration.

Last of all, whether or not we realize our ultimate obligation to the Italian designers and craftsmen of the Renaissance, the leaven of their inspiration has thoroughly permeated the manifestation of

decorative art in all the other countries of Europe and in England, so that a knowledge of Italian furniture is indispensable to a sound understanding of the mobiliary forms of the 16th, 17th and 18th Centuries in France, Spain, Switzerland, the Low Countries and England and, of course, colonial America, since our furniture heritage is unquestionably the same as England's. Unless we have this knowledge, our conception of the latest development cannot but be faulty.

In examining critically the Italian furniture of the 16th and 17th Centuries, it will conduce greatly to our appreciation of its qualities if we keep in mind some of the general characteristics of the interiors of the period. One of the most striking characteristics of these interiors was their austerity, due in great measure to restraint in the number of pieces of movable furniture used. By austerity and restraint we are not to understand lack of comfort, but rather a spaciousness and breadth of effect and a freedom from the well nigh cluttering "cosiness" of some later French and English interiors, a fullness perhaps permissible in colder climates but obviously inappropriate in Italy. Of the sterling worth

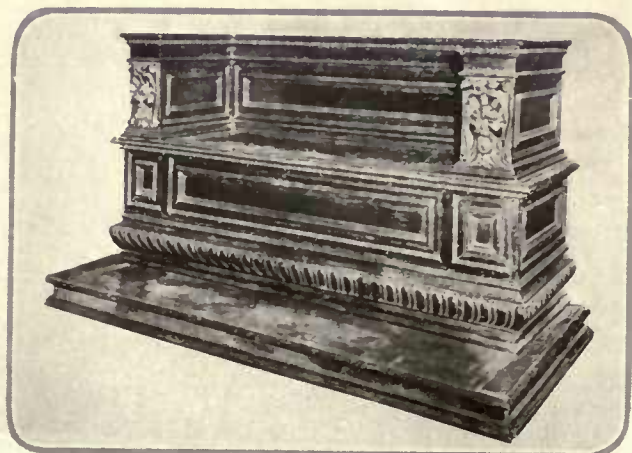
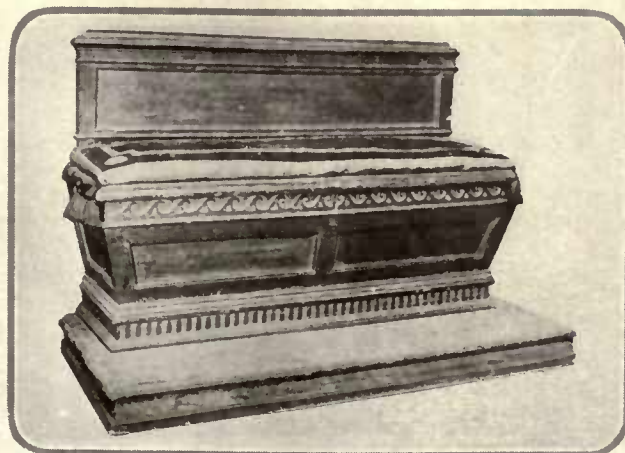
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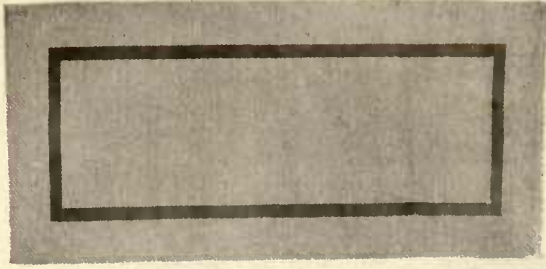
Fig. 13. The 16th Century settle was simply a double armchair upholstered in red velvet, often with a fringe added

Fig. 14. The *cassa banca* or ceremonial bench was raised on a dais. It has a back and sometimes arms. 16th Century

Fig. 15. The usual type of *cassa banca* had a back as well as arms. This is a monumental piece of Renaissance design



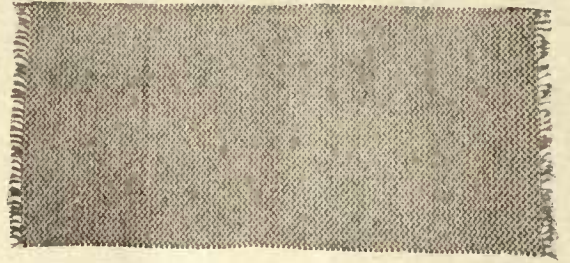
S U M M E R H O U S E F U R N I T U R E



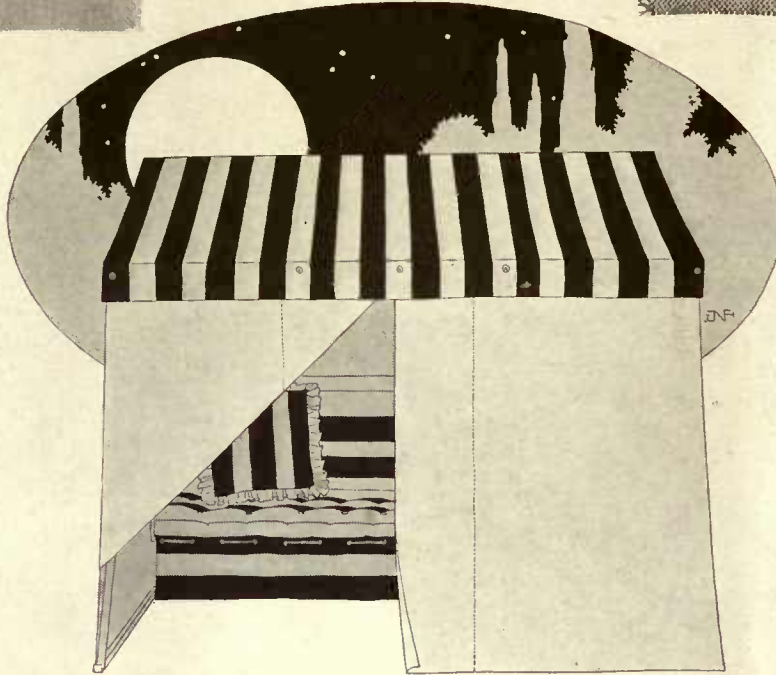
First you will need porch rugs. A Flanders rug is two toned with a dark panel border line. Of cotton chenille, it comes in a mottled effect, as shown above, or in a solid color. A variety of tones are available and the rug can be made in many different sizes with or without the panel. \$4.25 per square yard in widths of 30", 3', 4' 6", 8' 3", 9' and 12' white special widths are priced at \$5 a square yard

From Japan comes a hand-made cotton rug in various colored backgrounds, light blue, pink, green and grey, and the predominating colors are blue and rose. In all regular sizes up to 9' x 12'. This size, \$50

Make this resolution. "On the First of May I am going to begin living out of doors. I am going to sleep out of doors and eat out of doors. Meantime I am going to furnish my porch and my lawn with some of those delightful things shown in HOUSE & GARDEN, and I will immediately write to the Shopping Service of HOUSE & GARDEN, 445 Fourth Avenue, New York."



With the breath of the heather, comes a Scotch Dhurrie wool rug. It has a small basket weave pattern with fringed ends, and is reversible. If desired, it can be made up from any two colors chosen from a color range of over sixty different tones. Basket weaves, narrow stripes and solid color are all available. It may be had at the price of \$4 a square yard for widths up to 12', with a small additional cost if special colors are desired

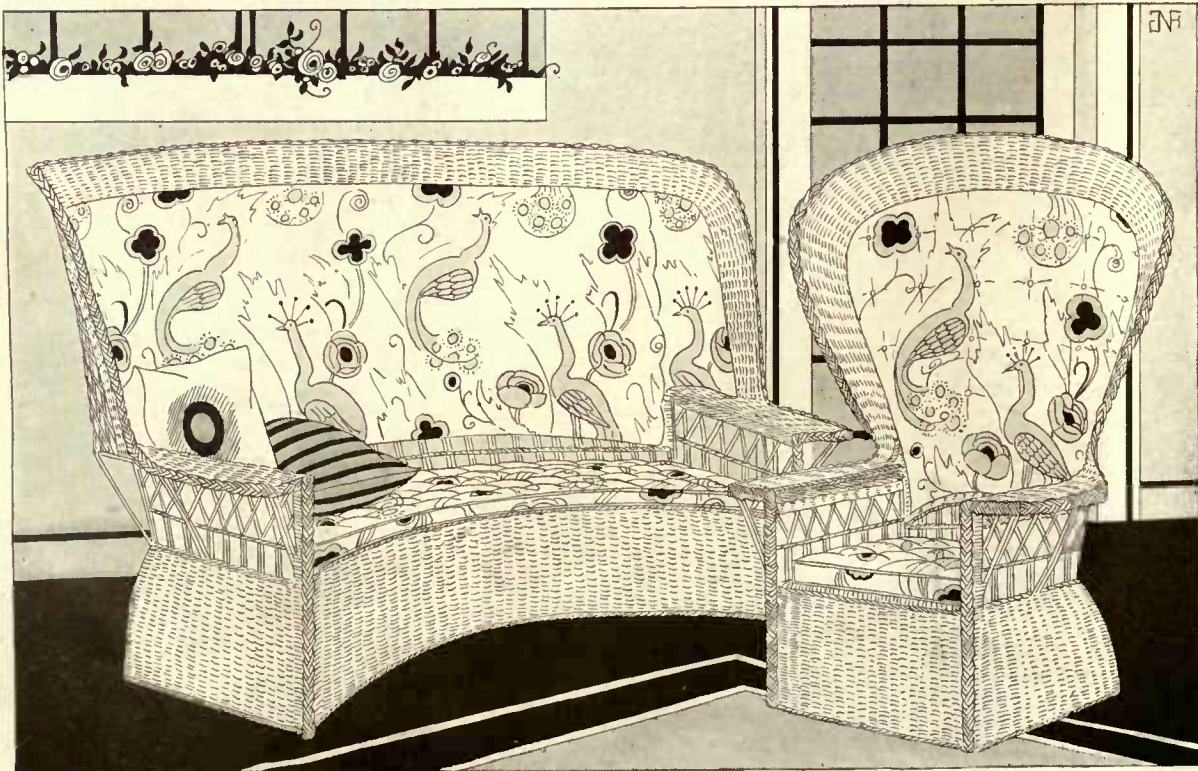
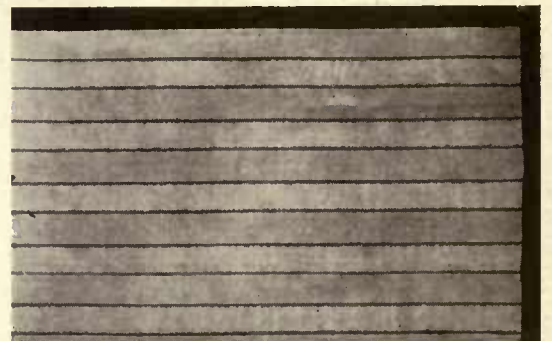


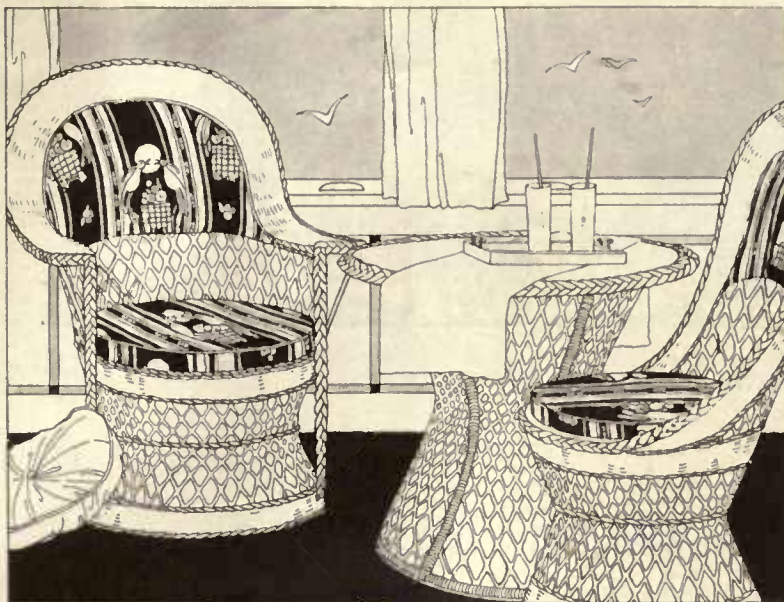
Scotch-Wilton carpeting in regimental stripes of various colors can be made up into a rug with black border. May be had by the yard for covering entire floor or in any rug size desired. 27" wide, \$4.50 a yard



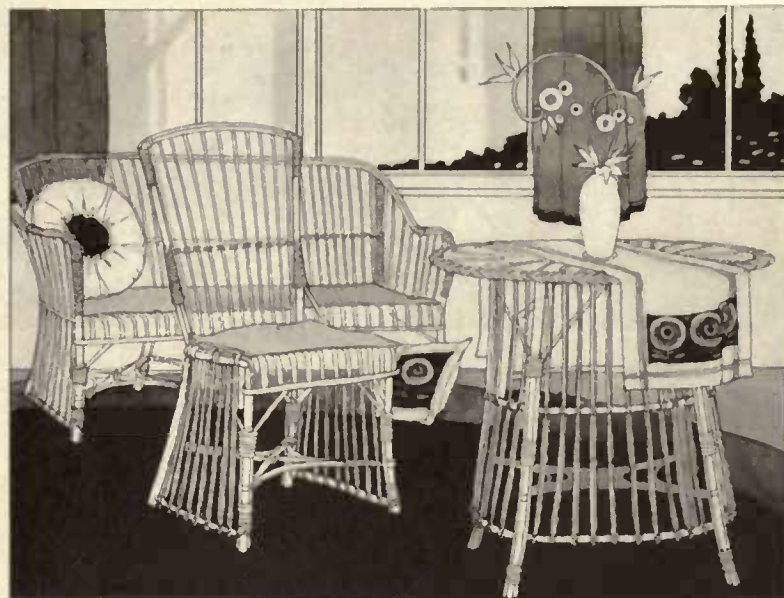
Tent cover for a couch hammock, 6' 10" long, 5' deep. Height to eaves 5', to top, 6' 4". Fits any hammock, \$19.50. Stand, \$5.50. Roof of striped material, plain sides. Hammock in striped green and white or red and white, \$30

(Below) High backed chair in natural willow upholstered in bold cotton taffeta. 5' high over all, a spread of 4' at top, \$75. Settee to match, 6' long, \$150. Upholstery material has buff background with peacocks and pink and red flowers



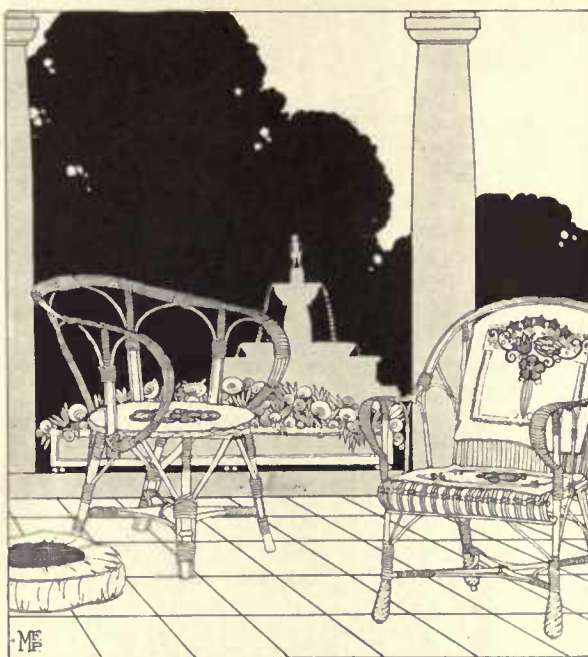


A new design in willow furniture is stained soft silver grey. Side chair, 3' high, 2' across, oddly curved back, \$7.50. Cushion seat and back, \$3.75 extra. Armchair, 3' high, 2' wide, \$10.50. The table is of French willow, 24" wide, \$8.75; also comes 27", 33", and 36" wide, \$15. The cretonne used for upholstery is a bird pattern with broad stripes in dark blue against a buff colored background with brilliant birds and flowers, 36" wide, 59 cents a yard

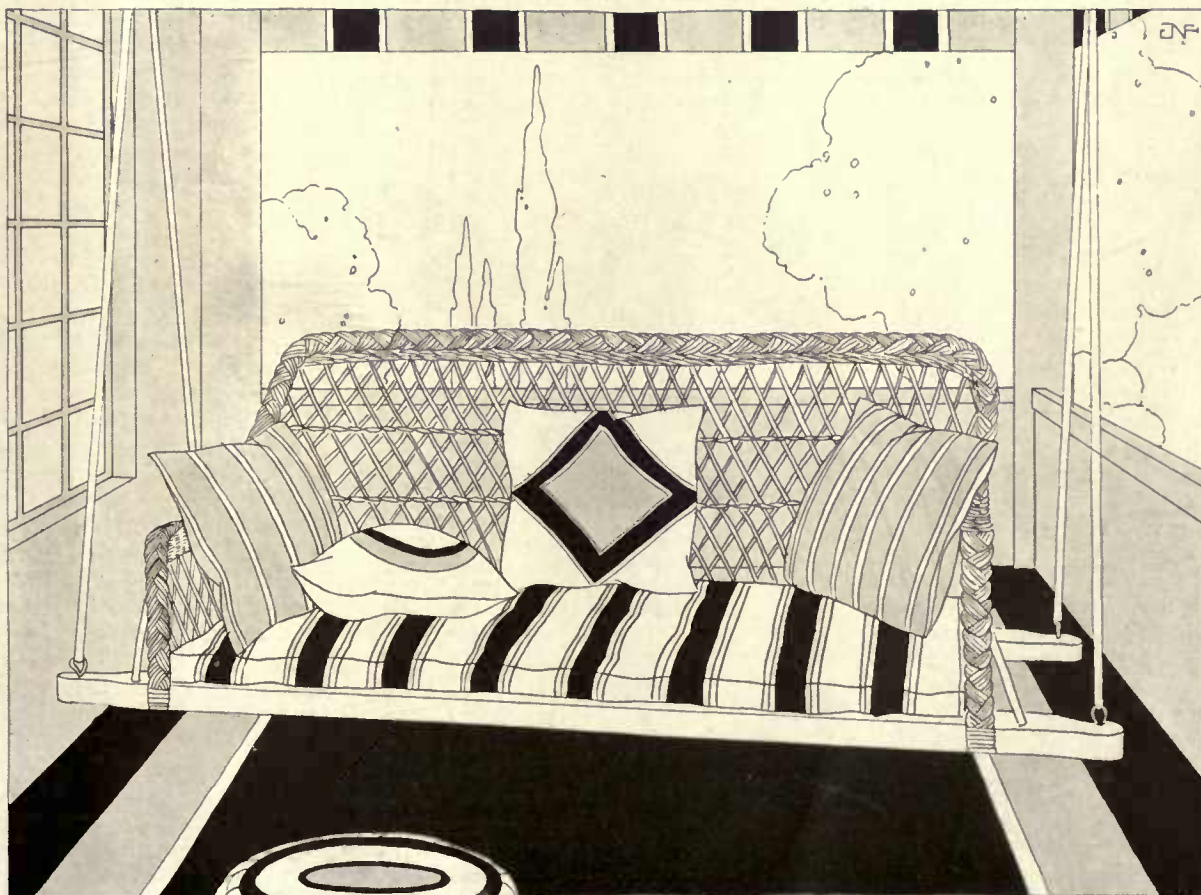


An unusual set of imported willow. Back of the settee measures 22" high, seat, 44" long and 19" wide. In natural color, \$22; stained, \$24.75; enameled, \$27.25. Side chair, 21" high. Seat 16" wide. In natural color, \$8.50; stained, \$10; enameled, \$11. The table is 30" in diameter and 26" high. In natural willow, \$11.50; stained, \$12.75; enameled, \$14. Armchair, not shown; natural color, \$10.50; stained, \$12; enameled, \$14.25

Another striking set is shown to the right. Imported willow was used. The open chair measures 31" high and the seat 15½" from floor. May be enameled in any color desired, \$9.25. In stained willow, \$8. Seat pad of linen rep with appliqued chintz motif, 18" wide, \$6.25. Price in natural color, willow, \$6.75. The chair to the right is also of imported willow, 35" overall. In natural color, \$13.25; stained willow, \$14.50; enameled, \$15.50. Seat and back cushion, \$9 for the two



You can swing high or you can swing low in the hammock swing below. It measures 25" wide and 5' long. In natural willow, \$21; stained, \$23.75. It is very substantially built with a strong wooden base, and will last several seasons. The cushions are not included but can be made to order in any material that will harmonize with the color scheme of the porch. These swing hammocks present a great opportunity to create an interesting and colorful porch corner





Not infrequently on a woody road in early spring you catch the indescribably sweet perfume and follow it to where the little evergreen leaves and pink-white blossoms nestle close to the ground

THE CULTURE OF TRAILING ARBUTUS

Hints for Taming a Wild Flower of the Forest to The Environment of the Garden

O. M. BERTRAM

APRELUDE to spring is the cry of "Sweet arbutus!" in the city streets. There comes to memory the freshness of the woodlands and on a dark, laurel dotted slope a quick surprise of fragrant pink and white rosettes, almost hidden under luxuriant green.

That arbutus can be subjected to cultivation is a triumph of gardening too little understood. Many an ambitious gardener has transplanted arbutus only to see it wither and die in a month or a year. The greatest care may have been taken to preserve the roots intact with plenty of the native soil about them, and the plant may have been out of the ground only a few hours. But something in the new situation is unfavorable. Some element in the soil, some matter of exposure or drainage results in the death of the transplanted vine.

Arbutus which has once grown in a certain situation almost never succeeds in another. Apparently the trouble lies largely in the roots, which seem unable to withstand the shock of moving. In some cases the plants live for two years, but fail to bloom; finally their leaves turn brown and drop off.

PROPAGATION FROM SEED

The best and surest, although slowest, method of propagating trailing arbutus is by seed. It seems almost incredible that the fruit of such a well-loved plant was very little known until a few years ago. Arbutus is, of course, very inconspicuous at best, in the blooming season, and interest in it has been general only during this short period. To these causes the ignorance concerning its fruiting season may be attributed.

Instead of setting a few seeds in a dry pod, the arbutus forms a sort of berry-like fruit, juicy and edible, often borne in abundance on vigorous plants which perfect female blossoms. Ripening at the same time as the wild strawberry, the wall of the matured though still green fruit splits from the center into five parts, which turn backward and expose the whitish, fleshy interior, about $\frac{1}{3}$ " in diameter and thickly dotted with tiny dark brown or blackish seeds. All these years the ants and some of the birds have known the secret; they have been enjoying the juicy pulp and incidentally planting the seed far and wide.

It follows, then, that you must be on the alert to gather the fruits before the wild

things consume them. The plants will be more or less concealed by the foliage, but careful search in a good arbutus locality should disclose enough to grow all you will want. I have counted as many as seventeen fruits on a single plant, three or four growing together in a cluster.

Each of the fruits commonly bears from 200 to 400 odd seeds. When ripe they may be rubbed loose from the pulpy part by a slight pressure of the fingers. The pulp is quite juicy when crushed, so the fruit must be rubbed back and forth until the surface of the seeds is dry and they may be rolled off on to a sheet of paper. They should then be shifted to a smaller sheet folded into a trough, from which they can be pushed a few at a time by means of a pencil tip or sliver of wood.

Sow the seeds at once in a well drained, shallow box, filled with a mixture of two parts finely sifted laurel thicket peat and one part clean sand. It is well to secure these ingredients in advance and dry them out so that they can be easily mixed, and

that there need be no delay in planting the seeds once they are obtained.

A covering of about $\frac{1}{16}$ " of the same soil mixture will be sufficient, and the whole flat should then be thoroughly watered with a very fine rose, taking care not to uncover the seeds in the process. If covered with glass and kept from direct sunlight, they may not need to be watered again before they germinate. Protection from ants is frequently required after the seeds begin to come up, three or four weeks after planting; this is easily accomplished by setting the seed boxes on flower pots inverted in pans of water. In midsummer, neither the young nor the old plants should be exposed to full sunlight; the arbutus often grows naturally in shady places, and will never succeed under adverse conditions.

POTTING AND CARE

When the plants are about $\frac{3}{8}$ " in diameter, three or four months after germination, they should be potted in 2" pots, with the same soil described above, though in different proportions. Put in nine parts laurel thicket soil to one part sand, and add a few pieces of clean, broken crock to lighten the mixture and make it more porous.

Potted arbutus plants grown in this way will continue to grow all through the first winter if kept in a greenhouse with a night temperature of 35° to 60° and a day temperature running from 65° to 70°, and in the following summer some of them may form a few clusters of flower buds and bloom the succeeding spring. A great many, however, do not bloom until they are two and a half years old. At this time they will be handsome, stocky plants with rosettes 7" to 10" in diameter—much more flourishing in appearance than their wild relatives.

The flower buds form from midsummer to autumn, though I have seen them well defined in late June. But if the plants are kept in a warm greenhouse all fall and winter, their blossoms seldom open. To make them open normally, it is necessary to subject the buds to a long period of chilling, though actual freezing is not required. The best chilling temperature for the greenhouse is a little above freezing—say about 35° Fahrenheit. Alternate freezing and strong sunlight are likely to injure the foliage, though after the chilling period sunlight

(Continued on page 60)



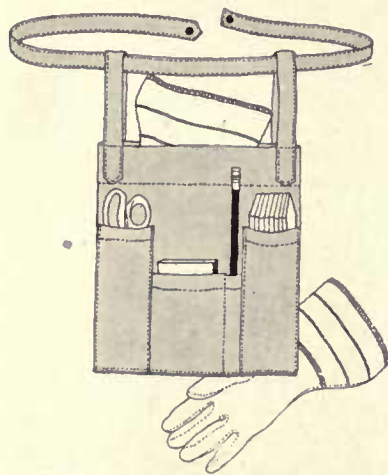
The best time to locate wild arbutus is during early May. It may be propagated from seed gathered the latter part of June

MOBILIZING SISTER SUSIE

The farmers are the fifth line of defense, and if the men go to war it will fall upon the faithful American women to keep the gardens growing. But war or peace, we recommend these garden uniforms. The Shopping Service at 445 Fourth Avenue, New York City, stands ready to help the nation by supplying you with one of them.



As a high private Sister Susie strafes Hunnish weeds. Her uniform consists of a green linen apron smock and sunbonnet to match. It has deep pockets and a wide belt and is smocked in white silk. The sunbonnet is finished with a feather stitch. The uniform may be had in any color linen. We advise a dirt color so that the bugs cannot see your approach. The price? Oh, yes. \$6 complete



This garden bag looks like real work. It is made of heavy crash and is fully equipped with pockets that hold gardening gloves, scissors, pad and pencil and markers. \$2.50

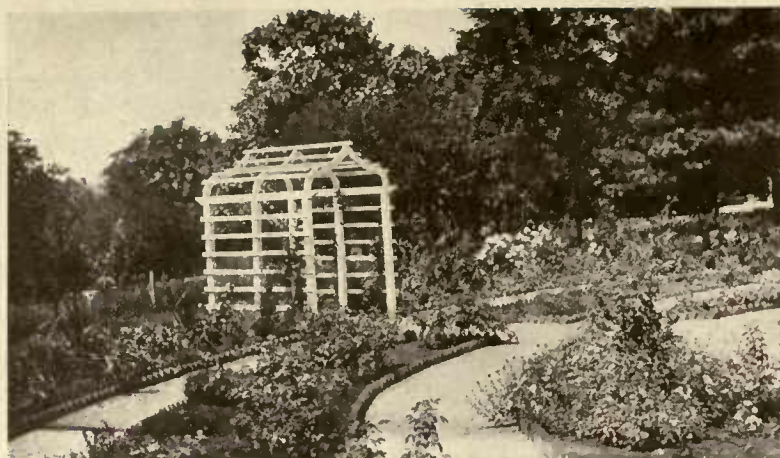
La Femme du Poilu! She wears a two-piece garden costume of white duck or heavy canvas with big pockets and roomy knickers. \$3. White canvas hat to match. \$1.25. The casque she wears here doesn't exist. We just put it on the dear's head for effect



We don't know much about war but we're willing to bet that Sister Susie in the smock below will do her bit. The smock is of heavy silk and cotton mixed, in burnt orange with black wool embroidery and stitching. \$10. The bird-bath, 21" high, has wood standard imitation stucco bowl and a bird on the rim. \$8. Bamboo basket, 3 sizes, 50 cents to \$1

Can't you see the enemy presenting arms when Sister Susie appears in this uniform? It is made of finely striped brown gingham with a white hair line. A deep sailor collar is of white pique and the wide belt of white kid. The pockets and front of coat are trimmed with white pearl buttons. Baggy bloomers give plenty of knee room for trench work. \$5.50 complete





The paths can be gravel, crushed stone or cement. They can be edged with brick, as here, or bordered with dwarf nasturtiums



The center where the axes cross and the paths converge should be marked by a fountain, a quaint Japanese lantern or a gazing globe

THE POSSIBILITIES OF A SMALL FORMAL GARDEN

Prim Paths and Orderly Beds That Will Make
a Little Jewel of Blossoms in Any Garden

ELISE MORRIS and
MARGARET WINSTON CALDWELL

IN the very heart of a middle-western city there is a small garden hugged close between a private residence and a tall office building. It is sheltered from the street by a wall of cream brick, in the center of which is a gate of green painted wood, flanked by two stiff little Kate Greenaway bay trees in blue earthenware pots. The garden itself, to him who opens the green painted gate and steps within, is as decorous as the grounds of a French chateau.

Every sprig of grass is trimmed to even length, every blossom primly placed. There are neat plots of green, and flower-beds of careful variegation, and geometrical little gravel walks. In the center, replacing the familiar sun-dial, is a Chinese lantern of wrought iron on a stone base. Its yellow globe, when lighted, casts over the garden by night a warm glow of perpetual moonlight.

This is a garden to be worked in, rested in, always to be enjoyed. It is a hundred miles from the city street it borders on.

Even though a formal garden measures only 50' x 70' as this one does, results are not to be had without careful thought. Indeed, the smaller the garden, the more carefully one must plan. A single plant of jarring color will spoil everything.

AS TO COLOR HARMONY

Another point is that in the small garden the color of the house and other buildings must be considered in your garden color scheme. Possibly the day has passed when magenta phlox and petunias are planted in a garden with a red brick house for

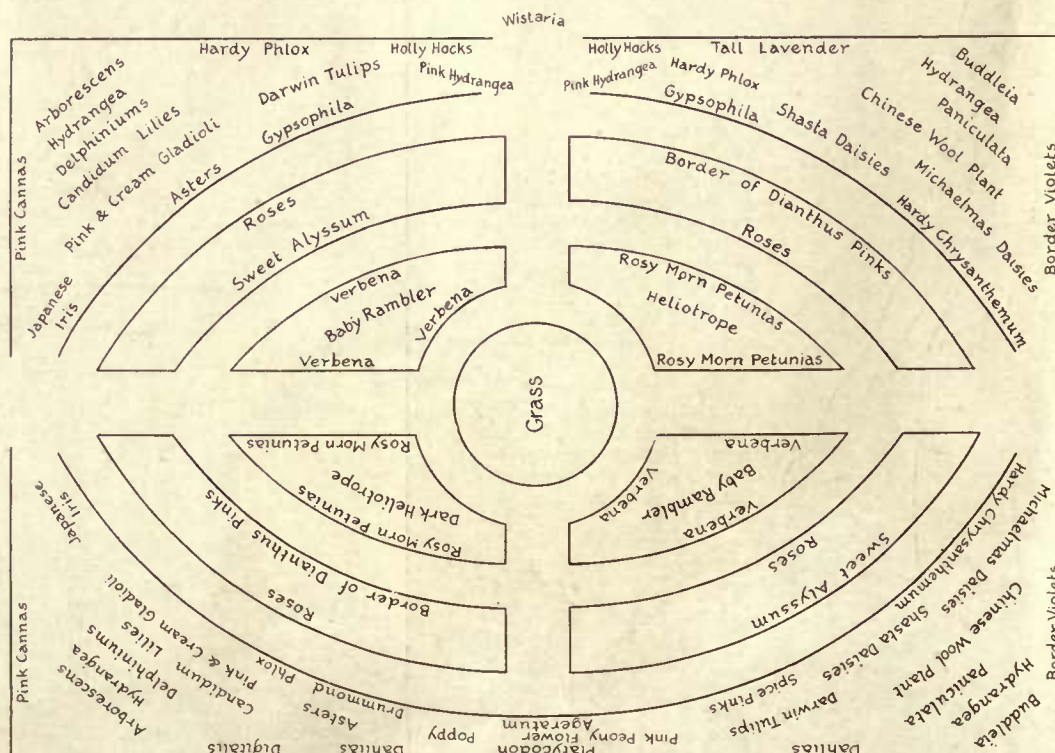
background, but almost as great offences to good taste are still perpetrated by the inconsiderate gardener who plants without thinking of his colors. A crude color like magenta is ruinous to the beauty of a garden. Particularly for the small garden, soft colors are most satisfying, though a brilliant splash of color may occasionally be dared so long as it blends into the whole.

One woman who owns a very perfect small formal garden has chosen blue, white and pink as the color scheme of her garden and adheres to it rigidly the season through. At one time last summer her garden was a mass of blue and white delphiniums, white Japanese iris and pink roses, as exquisite as a bit of Dresden china.

The owner of this garden has systematized her work (she is her own gardener)

by planting her seeds or roots in a plot of ground separate from the formal garden, and transplanting as the flowers mature and the last set cease to bloom. By this method she can select the most promising plants for the garden scheme itself.

Another small formal garden consists of a narrow strip, possibly 25' x 70', of ground that lies between a vineyard and the vegetable garden of a country place in the South. The color scheme here is unusual. The owner has chosen vivid reds and yellows on the theory that these colors are needed to offset the dull greens of the domestic onion and turnip tops and the grey greens of the grape vines. From the red and yellow tulips, the Dutch hyacinths and the gold jonquils of early spring to the shaggy yellow and red button chrysanthemums of late fall, the garden is rich with vivid color. It is laid out in stiff little circles and fancy shaped beds, but the outline is softened by the use of dwarf nasturtiums.



The plan here is practically for a suburban place where the land is limited, for this garden can be planted in a plot 70' x 100' or in even less space

PLANNING THE GARDEN

Before you select any form in which to plant your small garden take into consideration the architecture of your house. A beautiful house may be marred by its setting, just as a beautiful picture can be injured by its frame. If the planting of your garden is out of harmony with the lines of the buildings, it will disfigure rather than beautify your place.

Of the three styles of gardens more frequently used—the geometrical or Italian garden, the English or natural, and the picturesque gar-

den—the Italian is the most practical for a small plot of ground. Its very formality simplifies its planning. While an Italian garden with marble seats, fountains and statuary is quite inappropriate to a 50' space, the geometrical plan is excellent; and a garden of this type is certainly easier to keep in shape than the picturesque sort with its irregular edges and careless grouping. The small garden may be expressed by straight lines, some forms of ovals, circles or parallelograms, with paths that cross at right angles or that are part of an arc of a circle, just as the garden that covers an acre or two of ground. There is much room for originality, but the principles of harmony, unity and variety should be observed in whatever style is selected.

Before you begin your small garden, plan it on paper. The ruled architect's paper will simplify matters. Working out the plan on paper, even to the color scheme, is much easier than going into the garden without a definite mental picture.

Simplicity, always a safe keynote, is almost a necessity in the small garden. The position of the ground, of course, will be a factor in determining the arrangement of the garden, and the planting of tall shrubs should be made contingent on the beauty or ugliness of the background.

Flowers in the small garden must harmonize with each other as well as with the surroundings. If the buildings are of grey or cream a color scheme is not hard to plan, but where they are of red sandstone or brick it is a more difficult matter. If, after you have planted the flowers, you find the colors jar, do not hesitate to tear up your beds and replant until the effect suits you. Put your own personality into the garden.

A DEFINITE SCHEME

The suggestion for a small formal garden offered in the accompanying working model is capable of many variations without altering the general lines. The walks can be of gravel, crushed stone or concrete. The latter, while inartistic, are preferred by many



Boundaries should be well defined. A low wall, a fence or a hedge will serve the purpose. Here a wall is used with millstones for steps. Beyond lies the massed bloom

because of their permanency. The center of this garden is of grass and has a Chinese lantern on a stone base—an idea borrowed from the city garden before mentioned. A bird bath, small pool, sun dial or gazing globe could fill the center just as well, if the garden is too far from the house to have electric connection for the lantern.

The beds nearest the center can be filled with early tulips and hyacinths, to be replaced later with bedding plants. If the shallow rooted annuals are afterwards used they can be planted over the bulbs without disturbing them. The plants that occupy the most prominent position should be those that bloom the entire season. The baby rambler (Anchen Muller) is a continuous bloomer, and its color, a deep warm rose, blends well with nearly every flower here suggested. With the baby rambler lavender and violet verbenas form a happy combination in two of the central beds. By way of reversing the color combination, the other two may have heliotrope in the center, surrounded by Rosy-morn petunias.

Across the walk from these central beds

are four others. In these roses occupy the greater part of the space, their exclusive natures demanding wide breathing space. As companion plants for the roses use dianthus pinks, pansies and sweet alyssum.

Against the hedge at the back of the garden may be planted a double row of the beautiful Hungarian canna, while a Hiawatha rose can be used for the gate arch.

IN THE CORNER BEDS

In the two rear corners of the long beds one may have *Hydrangea arborescens*, grouped with belladonna, delphiniums, candidum lilies, and pink and cream gladioli, (America, Niagara and Panama), flanked on either side by masses of hardy phlox. The R. P. Struthers and the Pantheon phlox are the best to use, as they are both a clear, deep rose-color. The front corners of these beds can be planted with buddleia—the summer lilac—and *Hydrangea paniculata*. The warm colored Chinese wool plant, which has a deeper tone than any of the other flowers, would give added character.

Over the seat, at the right as you enter the garden, is a good place for wisteria. On either side of the seat may stand immense clumps of pink hydrangea, (the E. G. Hill variety is best used here) and back of it all groups of stately hollyhocks.

The sides of the long beds should be filled with perennials and annuals. In filling these beds the gardener can follow his or her fancy, for there is a wonderfully large number of plants to choose from. There are many small plants of scarlet or orange tones that can be worked in as fillers, since it is necessary that the ground be all covered to protect the roots from the sun. Drummond phlox, ageratum, gypsophila and mignonette are especially recommended for this purpose.

(Continued on page 76)



Even grass paths are permissible if kept closely cropped. In this garden glimpse white and blue delphinium and Japanese iris silhouetted against a background of Dorothy Perkins roses

May

THE GARDENER'S KALENDAR

Fifth Month



Just as their flowers fall, give the fruit trees a thorough spraying for fruit worms



Hedges should not be allowed to grow straggly; each clipping improves them

Grass grows rapidly this month and needs frequent cutting until it gets well under way



Hilling should not be overdone; but peas, beans, corn, etc., need it



While still small, spray cabbages and cauliflowers for caterpillars



SUNDAY

What is so sweet and dear
As a prosperous morn
in May,
The confident prime of
the day,
And the dauntless youth of the year,
When nothing that asks
for bliss,
Asking aught, is de-
mied,
And half of the world
a bridegroom is,
And half of the world
a bride?
—William Watson

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

1. Plantings of all hard wooded trees and shrubs, evergreens, perennials, etc., must be completed at once; late planting always gives inferior results. Water well and mulch all new plantings to keep the sun from drying them.

2. Sow now in rows or hills—and thin later those requiring it—lettuce, peas, beans, carrots, beets, chicory, corn, globe artichoke, parsley, parsnip, cucumbers, spinach, squash, okra, onions and lima beans.

3. If you haven't plants from the greenhouse or frame, sow in beds now to transplant to rows later, kale, Brussels sprouts, cabbage, broccoli, celery, egg-plant, peppers, cauliflower, endive, leek and tomatoes.

4. Plant potatoes when the ground is not wet and soggy. Use plenty of fertilizers, cut the seed to one eye, and don't neglect to soak the seed in formaldehyde to prevent potato scab. A good crop will be worth having.

Napoleon I died, 1821.
5. If you have early started plants from the greenhouse or can buy some, cabbage, lettuce, cauliflower, early celery, parsley, beets, carrots, broccoli, onions and leek can be set out at this time.

6. If you have melon frames you can sow melons now. Have good rich hills and set the frames over the hill for several days before sowing; this will thoroughly warm the soil and promote quick starting of the seed.

7. Flower seeds of all types can be sown now. They are usually sown in rows the proper distance apart and then thinned out, or the seed may be sown in prepared boxes and transplanted afterwards.

8. All bulbous stock should be planted, such as dahlias, gladioli, montbretias, caladiums, cannas, etc. The plants should not be set out during excessive wet spells, else they may decay before root action starts.

9. This is the time to spray for elm leaf beetle. Just as the leaves burst out spray the foliage thoroughly with a solution of arsenate of lead. A second spraying in a few weeks will save the foliage.

10. Don't neglect to spade up all fruit, shrubby and perennial borders, around hedges and various places where no winter mulching was practiced. A little bone meal will start vigorous growth and give better results.

11. Roses should have some attention. Just as soon as the buds break they should be given a good application of manure water. The plants should also be sprayed with arsenate of lead and Bordeaux mixture.

12. Weeds cause more ambitious gardeners to lose heart than does any other one thing. Keep after them all the time with the cultivator in the garden and hand weeding in places where you can't cultivate.

13. Don't forget to edge up the grass on walks and borders. No matter how much other cleaning you do it looks unfinished until this is attended to. Use an edging knife and cut back very little at any one time.

14. Early celery should be set out now. Use plenty of manure in making the trenches, set the plants about 8" apart and about 3' between the rows. Keep the plants well watered for a while until they get under way.

15. Carnations should be set out in the field, where the ground is well prepared. Make the rows about 15" apart and plant 1' apart in the row. Spray for rust about every three weeks with Bordeaux mixture.

16. Cutworms are liable to be active at this time. Paper collars around some plants will save them; cutworm food is often effective. A mixture of bran and Paris green placed on the ground will attract them.

King of Spain born, 1886.

17. Clean out the rose house and make ready for new plants. Fumigate the house thoroughly, whitewash the benches with hot lime, use good soil in refilling the benches.

18. If rhubarb is desired it must be kept supplied with plant food. Liquid feeding or mulching will prove beneficial and you should see to it that you keep the seed pods removed at all times so they cannot ripen.

19. If you have early sown sweet peas in pots, they should be planted out, about 6 inches apart. Use plenty of manure and leaf mould in preparing for ground and never let the plants suffer for water. Perfection should result.

20. Don't neglect to plow under cover crops in the orchard. Use a chain on the plow to turn the tops under, and then keep the ground well worked with a cultivator. Dig around the trees by hand.

21. Sow now for succession, peas, beans, corn, lettuce, carrots, beets, cucumbers, spinach, radish, turnip and kohlrabi. Proportion your sowings to your requirements, but don't fail to sow at proper intervals.

Victor Hugo died, 1885.
22. Don't let the currant worm get the upper hand—it doesn't take it long to destroy the foliage. A spraying with poison such as arsenate of lead will do the work if applied in time.

23. Just as the flowers fall on your fruit trees, they should be sprayed with a poison for the codling moth or apple worm. Two weeks afterward, see that they are treated with Bordeaux mixture for foliage diseases.

Queen Victoria born, 1819.

24. Evergreen hedges and specimen evergreens that are being clipped to form are sheared now in order to avoid holes. Just as the new growth starts is the proper time.

25. The space around newly planted trees and shrubs should be kept constantly stirred. If you are not able to do this a mulch of some kind should be applied to prevent the evaporation of valuable soil moisture.

26. While not advised, you can plant perennials late this month if you will take pains to keep them well watered, and if possible shaded for a few days. Spraying in the evening also helps to keep them going.

27. Preparation should be made now to stake all late plants. Dahlias, helianthus, hollyhock, sunflower and other plants of this kind should be staked when small and kept tied up as they grow, to prevent damage.

28. A well prepared border near the greenhouse should be made ready for various forcing plants that are grown in the open during summer, such as bouvardia, stevia, Paris daisy, etc. Have it all ready in time.

29. If weather is favorable, bedding out can be started. Do not neglect to prepare the beds properly; break the ball of roots on the young plants by scratching the bottom, and pinch them back a little to induce stocky growth.

Decoration Day.
30. Tender vegetables such as egg-plants, peppers and tomatoes may be set out now. Nothing is gained by planting these too early, as a few cool nights will check or entirely ruin them.

31. Asparagus loves salt. Give the bed a good application about every three or four weeks during the summer. Besides nourishing the plants this will do much toward keeping down the weed growth.

This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.



A scuffle-hoe is one of the gardener's best allies in the war on weeds

Boards make a good shade for transplanted seedlings



Have the ground well prepared, so you can plant with your hands

The young plant should not be set too deep, but the soil needs firming



THE SECOND CALL FOR WARM WEATHER FABRICS



A cretonne with 3" black stripes, gay colored ostriches, light stripes in red, yellow, pink, lavender, green. 34", 60c

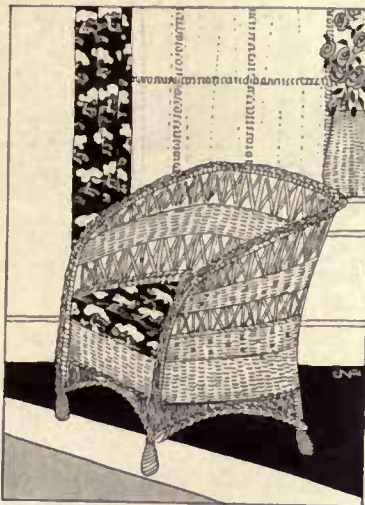


A futuristic orchard scene shows brown and black trees on black background, a patch of blue sky, and bright orange fences. It is shown at window and on chair to right. 36" wide, 45 cents



Dotted putty stripes and bright baskets between old blue stripes and red, blue, black and green flowers. 36" wide, 85c.

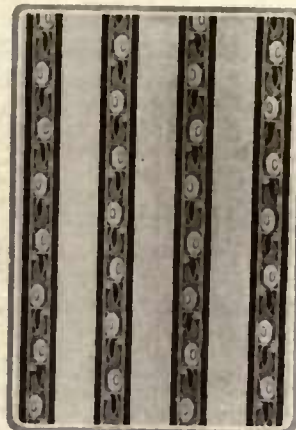
In April we showed our first selection of new fabrics. Here we present the last together with some suggestions for their use. They may be purchased through the Shopping Service, HOUSE & GARDEN, 445 Fourth Avenue, New York City



The willow chair is of unusual design. It is upholstered in cretonne to left. In natural willow, \$8; stained, \$1.50 extra; enameled, \$2 extra. 36" high. Seat cushion extra



A cotton taffeta comes with dark green background, and light green petal design. Other colors are cerise, mustard, brown, green and blue touched with white. It comes 36" wide and costs 55 cents



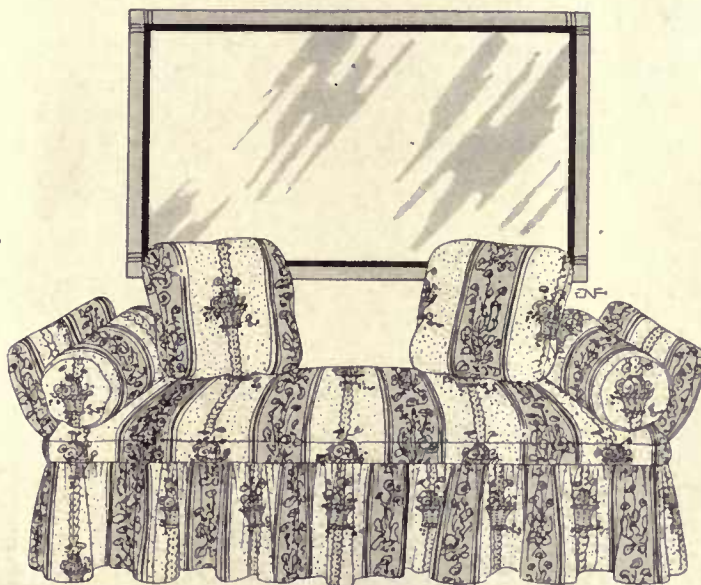
Cotton taffeta with plain old gold and black stripes. Design in wine color, green, purple and yellow. 36", 55 cents



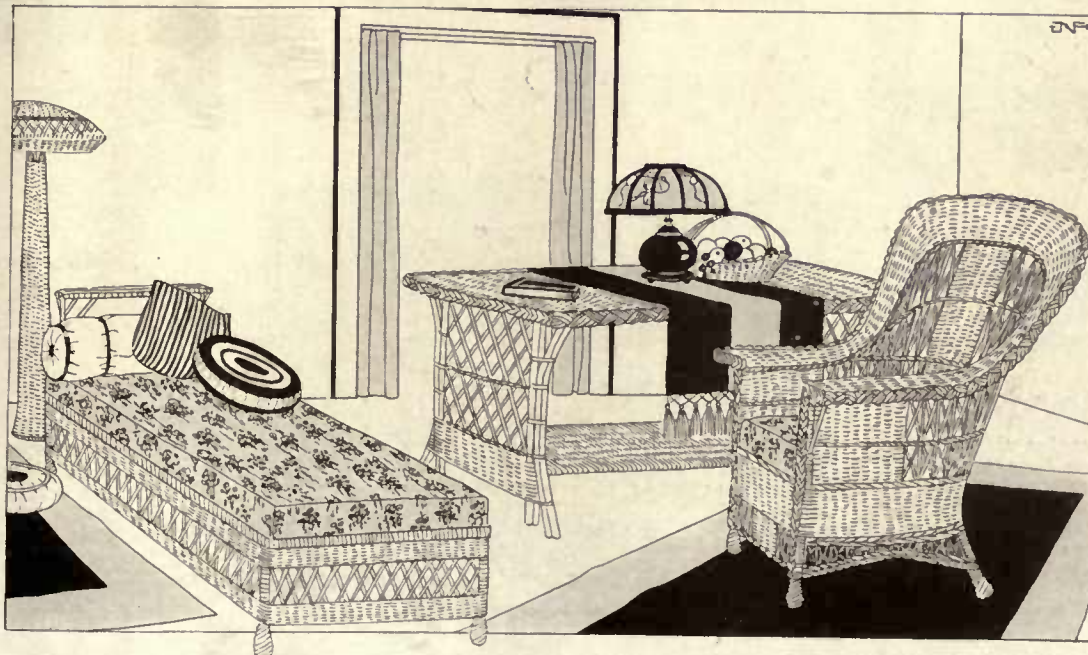
Cream stripes 12" wide large flowers between narrow black stripes. Deep red, old blue, yellow and cream. 34", 75c



On a cream ground is an all over flower design in brown, green, purple, blue and tan. Birds and butterflies make pretty color notes. 34", 85 cents

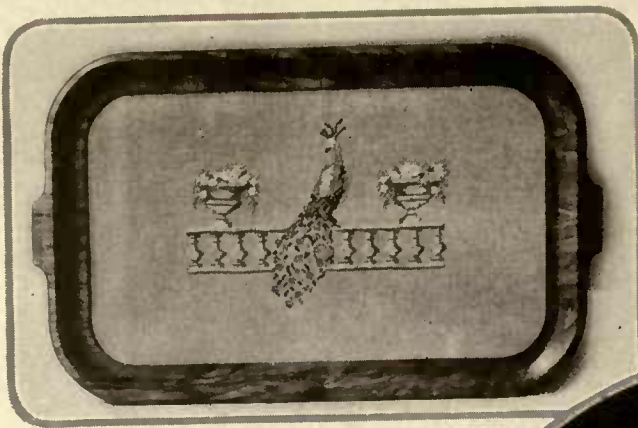


The ends of the day bed, shown in the center are detachable so it may be turned into a divan. As shown 30" wide, 74" long. Made of metal with cotton pad; cretonne cover with valance, two bolster rolls, cushions, \$45. The cretonne used for this price costs about 45c a yard. That shown in the illustration costs 85 cents

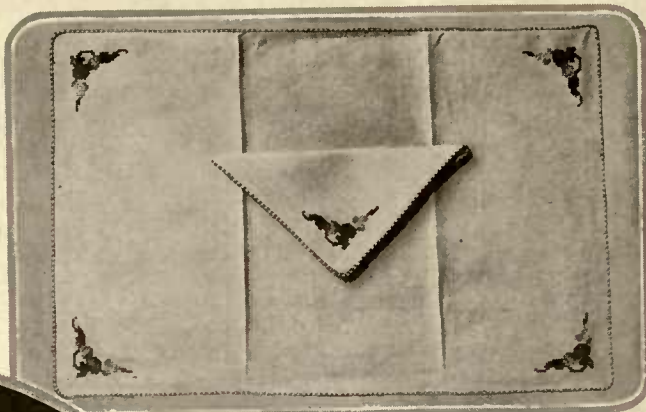


Chinese pattern cretonne with buff, slate gray or old rose background, foliage and birds in green and red, blue, purple and yellow. 36", 75c a yard

A summer living-room group provides a day bed 6' long. Natural willow, \$25; stained, \$29. Cretonne upholstery extra. It is yellow with red, black and green floral designs, 36" wide, 35c a yard. The table, 4' long and 30" wide, comes in willow at \$25; stained, \$29, enameled, \$30. Arm chair 40" high is \$9 in willow; seat, \$1.50 extra



Since grape juice is the great American drink we recommend a special set to serve it from. The cups and pitcher are American Bellek in a cream tint with a blue enamel peasant design. Chinese tray painted cream with blue edge. Spanish linen tray cloth crocheted in blue. \$45

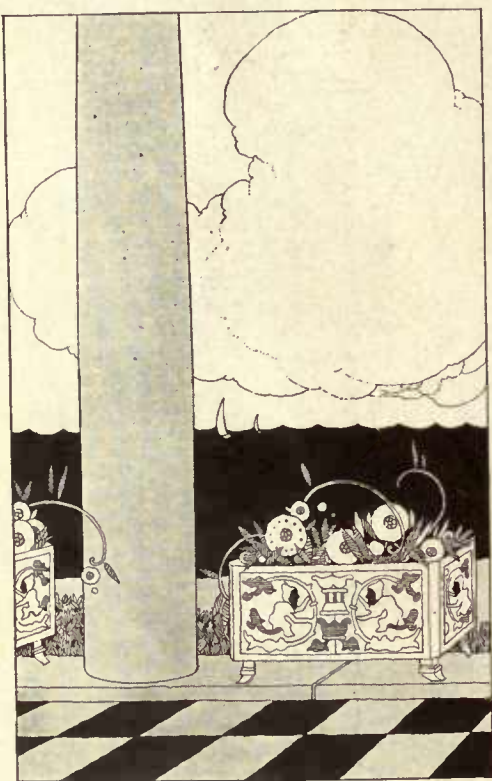


Visions of tea and cakes on a zephyr-swept lawn. And the maid brings out tea on a tray with a Circassian walnut border and under the glass, a design on natural linen of peacocks and flower vases. The tray also comes with mahogany frame. \$8



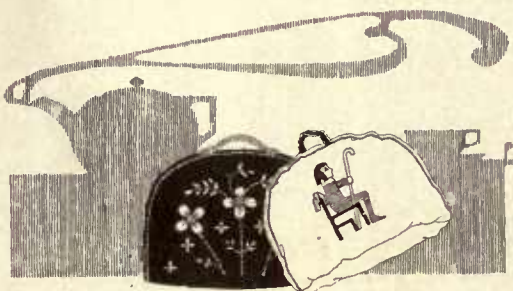
Breakfast out of doors on a table all your own. And on the table an individual tray set embroidered in cross stitch design of blue, yellow, pinks, green and purples. A roll hem is whipped in tan threads. Tray cloth 20" x 13 1/4", \$6

SEEN IN THE SHOPS

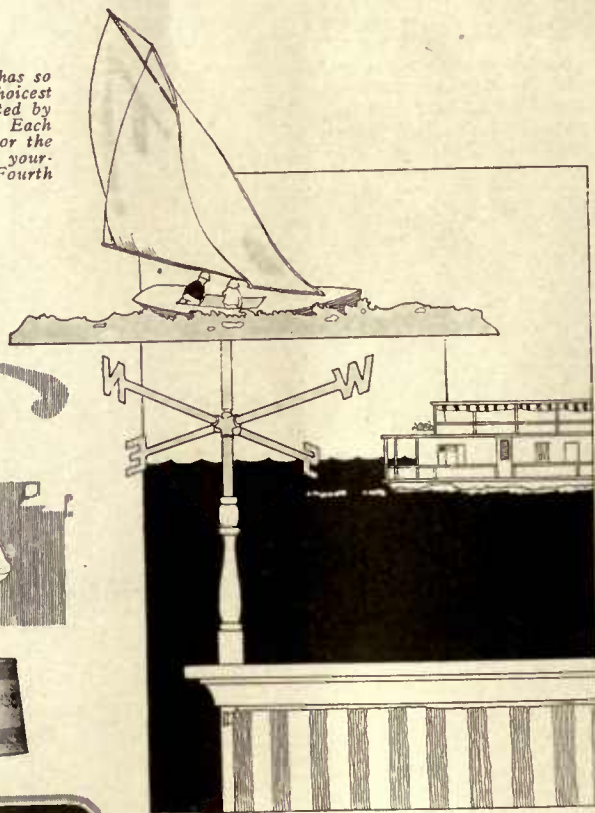


A new kind of flower box is made of long tiles, 11" x 5 1/2", highly glazed and in various motifs. This has brown and blue designs on a white background. 12" x 7" wide by 5 1/2" high. \$2.50. Inner compartment is galvanized metal

When the average house builder enters a shop she has so many things to see that she often misses the choicest opportunities. The articles on these pages are selected by shoppers trained to see the sort of things you need. Each of them finds a use in the house or the garden. For the names of the shops or for purchasing you can avail yourself of the Shopping Service, HOUSE & GARDEN, 445 Fourth Avenue, New York City.



The tea cosies in the center above are of heavy crash. One has an Egyptian design of cut-out gingham with edges stitched in blue and costs \$5. The other has white oil-cloth flowers sewed on with green and orange wool with edges and handle in orange thread. \$5

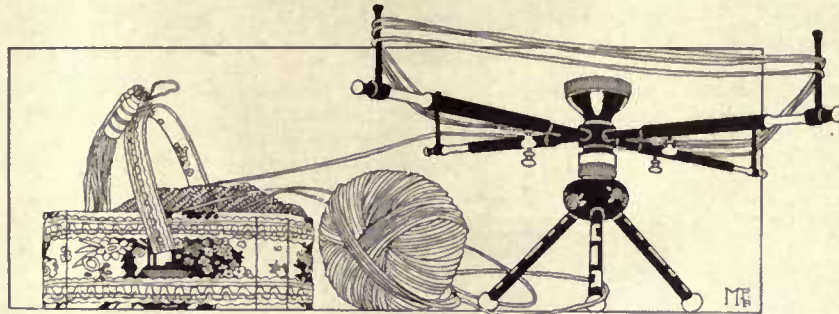
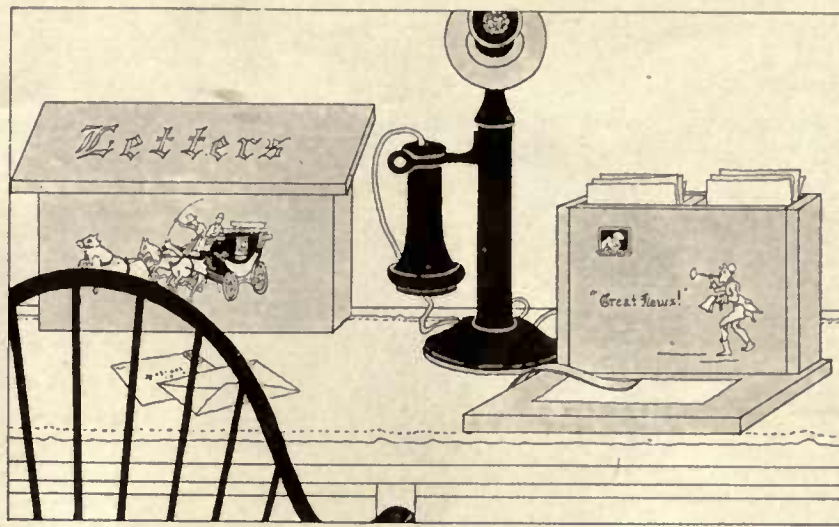


As a finishing nautical touch comes a sloop weathervane for the boat house. It measures 3' 2" long x 2' 7" high. The boat and sea and figures are painted in realistic colors and the sails will fill with any wind. Complete, \$50

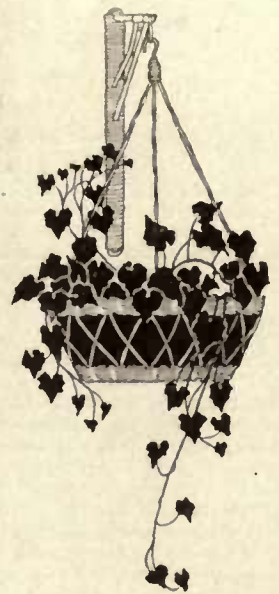
For the guest room desk, a letter post box 18" wide and 8" high of antique chrome with Italian designs. A small draw holds stamps. \$45. The lamp has a dull gold standard 18" high, \$8.50. Shade, painted after an old French design in ivory and rose pink, \$9.50



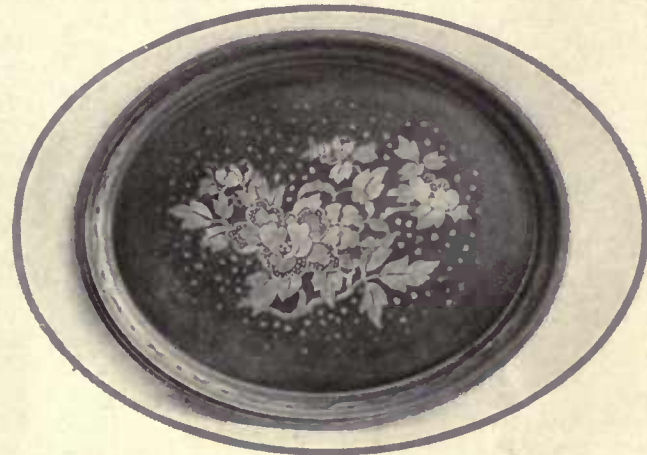
You can have your own little hanging gardens of Babylon on the porch if you arrange the flowers in a woven willow wall pocket with a galvanized lining. In natural willow, \$3.50. Stained, \$4.25



The octagonal sewing basket above is covered with imported cretonne of a Chinese design and trimmed with gold band and gold tassel and beads. Thimble case at one end, needle pocket at the other. 8" long, 6 1/4" wide, 7" high. \$2. With it is a yarn winder of black lacquered wood with yellow, red and blue decorations. Adjustable arms. 8 3/4" high and 22" wide. Plain, \$1.75; decorated, \$3.50

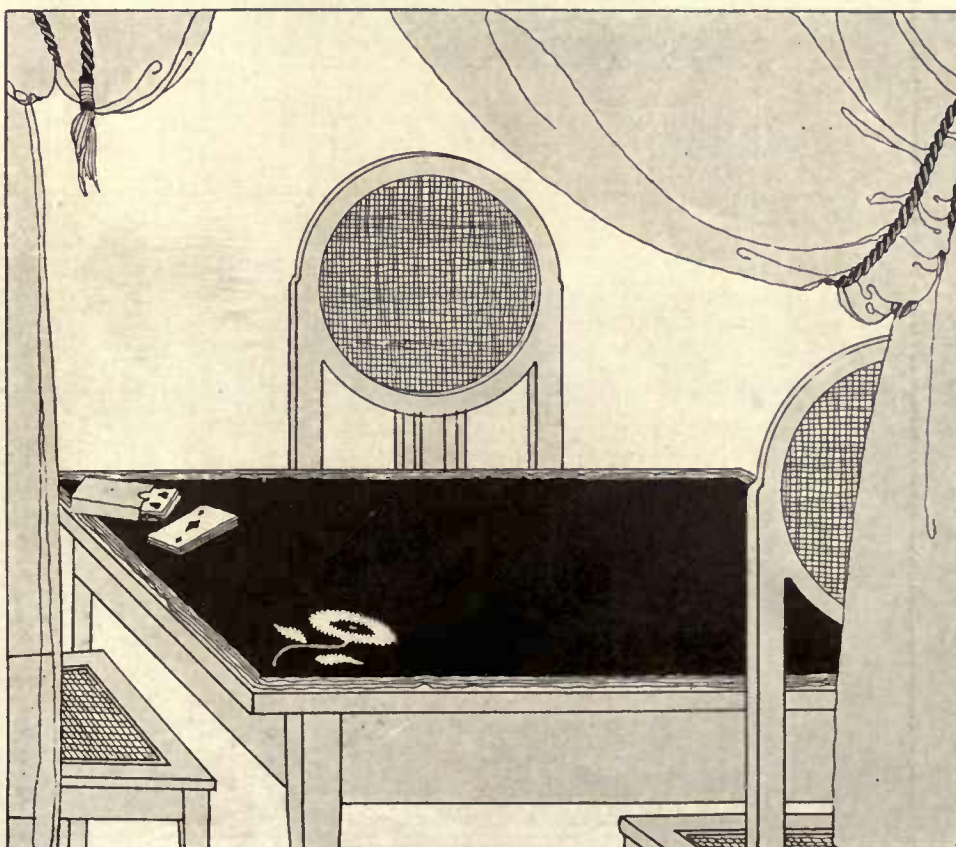


Another hanging basket in a woven willow with arms by which it is suspended from a willow covered bracket. The bracket comes with the basket. In natural willow, \$4.40. Stained the color desired, \$5.50



Of course, you must imagine it filled with candy or biscuit. But then, it is attractive in itself. For it has a satin cover decorated with prim, conventional satin fruits and gold braid and lace. It has a brass holder. 7 1/2" diameter; holds 3 pounds. \$9.00

At the top center of the page is an unusual country house desk set. The letter box of wood in two sizes, 10" x 14" x 3 1/2" or 9" x 5 1/2" x 2 1/2" in a rich ebony finish with an old English coaching scene in bright colors. \$5 and \$7, according to size. The call record and telephone memo pad has the same finish and is 8" x 7" x 4 3/4" with a quaint English news crier painted on the front. \$5



There can really never be too many attractive trays to call into service in the summer house—they are always in demand. Here is one that is ebony in black with a Japanese gold lacquer design as decoration. It measures 14" x 11" and sells for \$2.50

And still another bridge table cover. Of the new designs we have selected one of black duvetyn which when smoothed out will not slide. It is 36" square, edged with one-inch gold braid. In one corner is a conventionalized flower of rose duvetyn applied and corded on with a contrasting color silk. The price of the cloth is \$7

HOW YOUR GARDEN GROWS THIS YEAR

Described by D. R. EDSON

Photographs by W. C. McCollom

With this article, the fifth of a series setting down for inexperienced gardeners the things they should know about plants and planting, Mr. Edson takes up the actual work of cultivating. The series commenced in the January number and will continue through several issues—EDITOR.

And so it is, for the sun (which has been getting most uncomfortably warm on the back of your neck here in the vegetable pit) has begun to heat up the surface of the garden soil, by which the water from below keeps traveling up through every square inch of soil in your garden. It is high time to get out of the pit and put a stop to it!

THE GARDENER'S WORST ENEMY

So climbing out of our pit, we go down the garden path to where mayhap Pat, the old gardener, is pausing for a moment in the hot May sun to wipe the sweat from his furrowed brow. Ask him why he is using his hoe so diligently in the beans, and after a look which questions your sanity, you get the expected time honored reply:

"Why, sure, to be killin' the weeds, before they are after killin' everything else. I would have been doin' it in the cool o' the mornin', but you can't trust 'em with the dew on, or by the Virgin, it will put the blight onto the vines. But for the weeds I'd as soon be workin' here as in the garden of Eden; they are the worst enemies we have, not exceptin' the brush themselves."

But if we look at the ground where Pat has been so diligently using his hoe, we will notice something just as conspicuous as the fact that he has destroyed such young weeds as there were. The surface of the ground in the row ahead of him is firm and fresh and moist; behind him it is soft and loose, and at the end of the row where he began work it is already quite dry. In fact, after ten minutes in this bright sun, the soil he stirs up begins to dry on the surface, while in the adjoining row not a foot away it remains dark and moist.

Why? Simply because Pat with his hoe, thinking that he was doing nothing but destroying weeds, has by disturbing the surface of the soil put a stop to just the process which we saw through our glass walls just now, going on under the surface—the upward movement of the moisture in the soil to replace the surface moisture evaporated by the sun and the wind. Getting under the surface and breaking up the crust has destroyed temporarily the millions of infinitesimal channels or tubes which the moisture has made for itself in rising. The upward movement cannot be resumed until new passages have been formed; and the soil on the surface, which quickly dries out, acts as a mulch or blanket, just as grass or leaves spread there would, to prevent evaporation and keep the soil below it moist and cool. If you would take the trouble to look again four or five days later you would find the soil in the row which had been hoed over still soft and moist right below the dry surface, while that in a row perhaps only 2' or 3' away, which had been left untouched might look still more moist on the surface but would be perceptibly drier at a depth of 3" or more.

So our morning's observation will have taught us at least two tremendously important things: first, that the growing plants can obtain their food from the soil, even when there is enough moisture present to hold it in solution; and second, that we can save the moisture in the soil and hold it for future use by keeping the surface constantly stirred so that there is always a dust mulch upon it.

So far, however, we have considered only surface cultivation. Let

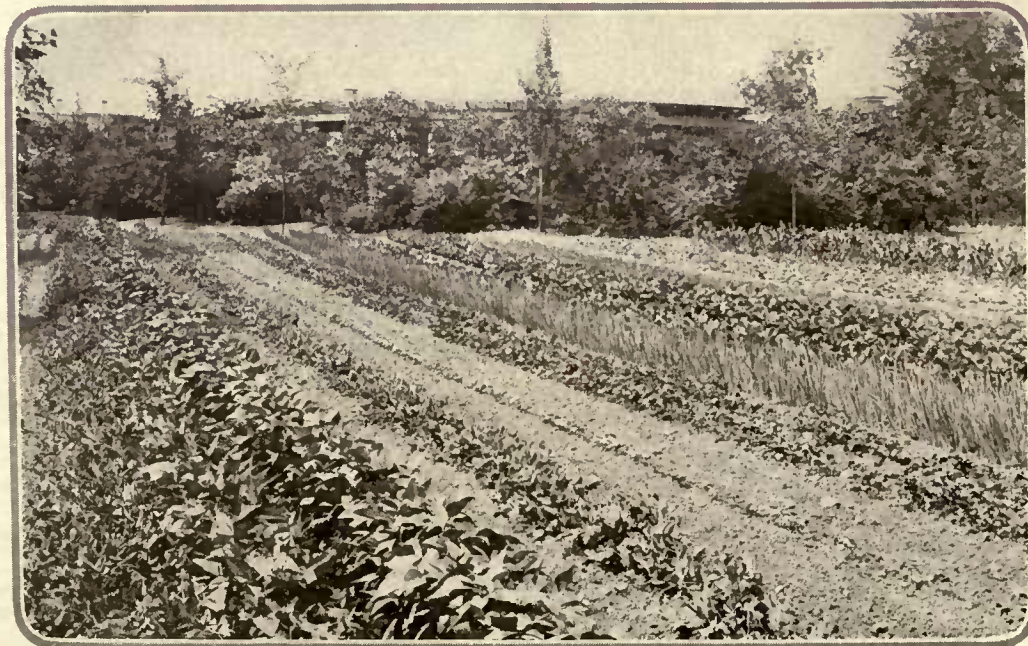
(Continued on page 76)



When it comes to weeding in the rows, a claw will serve the double purpose of killing the weeds and cultivating the soil



The scuffle hoe blade should be adjustable to various depths. It cuts the weeds below the surface, working forward and back



When properly cared for the garden is weedless and covered with a dust mulch which helps conserve soil moisture

THE miracle of plant growth which is maintained throughout the season is no less wonderful, although it may occasion less wonderment than the germination of the seed and other facts and phenomena of plant life which we have already considered in their relation to actual garden work. Success from now on will depend just as much upon the gardener's understanding of what is taking place, and upon what in the light of that understanding he does, as it did in the steps we have already discussed.

In order to bring freshly to your mind such of the facts about plant growth as I have already mentioned, I will briefly recapitulate them, because they have a very direct bearing on what you have to do this month to keep things growing.

The ground is not solid, but is largely nothing but air spaces, or interspaces, much like those you might find between the pieces of furniture packed in a van on moving day—they can't be packed any tighter, but because of their irregularities there is a good deal of unoccupied space between them. So it is with the particles of rock, soil, decayed vegetable matter, etc., which compose the soil.

Another surprising thing is that this same soil which, when we take up a handful of it, seems so cool and moist, is in reality composed of particles which are dripping wet. Examining it through a lens, we might almost imagine ourselves looking through a glass window in a submarine. Every object in view is encased in a thin film of water; each crag of rock, boulder, lump or piece of log—which viewed without the lens would seem a minute particle of soil—appears to be dripping wet on the surface. In fact the general atmosphere of the place is that of saturation. You would not want to venture far through that glass partition without a raincoat and a pair of rubber boots, and you naturally wonder that there are not more vegetables of the oyster plant family growing in your garden.

ACTIVITIES UNDERGROUND

And the first thing that you notice is that the soil you supposed to be dead and inert is very much alive! For, at the least, most of the room seems to be rented to very active citizens. In fact, as the spot we are looking at has been made quite rich with old compost, and has been under cultivation for some time, there seem to be many of them and they are anarchistic in their tendencies, apparently attacking everything.

But even as you look down from above to this dark, strange country, there comes forcing its way irresistibly, pushing aside logs, boulders, or twisting around them, an interminable white sausage. You needn't shrink back, for it is not a subterranean serpent—only a little rootlet, magnified by your lens. But how can that gather food? you ask. Wait and see.

As it grows it throws out almost up to the ever-advancing tip innumerable transparent little loops or cylinders, matted so thickly together that they quite cover it, sticking out like iron filings on a magnet. "Ah! those are the feeding roots—" you exclaim. "But still how do they eat? I see no mouths or openings."

There is none. But watch and you will see what we have been waiting for. The moisture is disappearing, wherever these flimsy walls of tubes come in contact with it. It is not sucked up but absorbed by their porous surfaces; and the plant foods in the soil which were in solution in the moisture are going along with it.

"But," you say, "these greedy roots are not getting all of the water. It seems to be moving upwards everywhere."

CONVENIENT DEVICES FOR THE HOUSE



The flat curtain rod with curved ends presents many advantages among which is its ease of adjustment

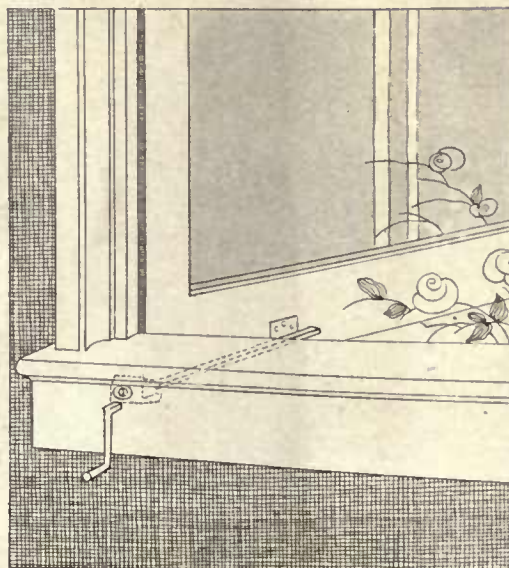
THE CURVED FLAT ROD

THE advantage of the curved, flat rod lies in the fact that it is curved and it is flat. The curve holds the drapery from the door or window and forms a basis on which a valance can be built; it also gives a nicer finish to the sides of the curtain. The flat shape of the rod makes it much easier to slip through the curtain hem, and holds the heading and the hem in the exact position desired, thus setting the curtain off to the best advantage. These rods come in several finishes,—satin brass, oxidized copper, green, white and other colors to suit the color of the fabric.

They are easily adjusted, the rounded knob on the end fitting readily over the catch on the window trim. This knob also causes the rod to slip smoothly through the hem.

CASEMENT OPERATORS

THE bother with casement windows usually comes in summer when, if they are screened, one must raise the screen to open or close them. Below is a simple device designed to do away with this trouble. It is simply a bar on a socket. At one end the bar is attached by a hinge to a plate on the bottom of the frame. At the inside end is a handle which, when turned, adjusts the casement in the position desired. The device may be installed concealed in the frame of the window, as it is pictured below, or exposed, fastened on the window sill.



In reviewing the ideas our readers send us and the new products that appear on the market to lighten labor in the house, we are presenting the same sort of service that a book review column in a literary magazine offers its readers. Send your ideas to HOUSE & GARDEN, 445 Fourth Avenue, New York City



Bridget may look disdainful, but that's because the artist cut her kitchen floor to show how the incinerator works

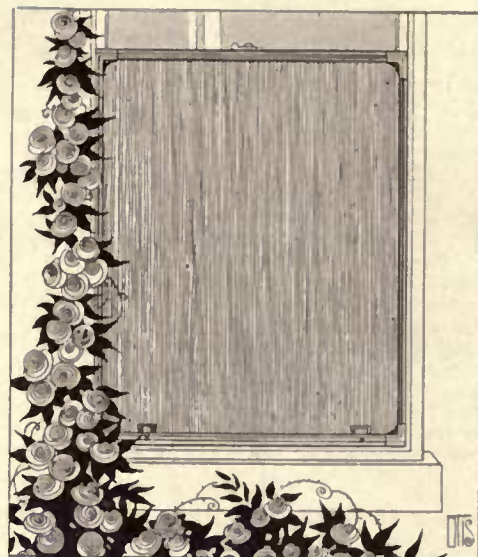
A GARBAGE INCINERATOR

NO labor-saving device can be more appreciated by cook and housewife than a garbage incinerator. The type shown above is built into an enlarged base of the kitchen chimney wherein is placed an arrangement of grates which permits the draft to pass over and around as well as through the material to be burned. No fuel is required, the system being based on the fact that in the normal household there is more than enough combustible material in the form of waste paper, rags and the like to dry out and insure the complete combustion of all damp, wet or otherwise non-combustible material. The incinerator is fired once a week. A hopper door is placed in the chimney flue in the kitchen. Into this is dropped all the household refuse, including tin cans and bottles, which hold the mass in a loose condition. When it is touched with a match from the basement door, the mass is ignited and wholly consumed in a short time. There is said to be practically no odor.

Creosote, with which the interior walls of the incinerator are painted, combines with the flames to keep the chimney clean so that no objectionable after odors remain when the incinerator is not used. The hopper doors fit snugly and prevent odors while the incinerator is being filled.

Instead of having to push open the casement windows, you simply turn the crank and the device does the trick

Objections to the delivery of coal are removed by the new grade line chute that is efficient and unobtrusive



An all-metal screen is easier to handle than wood, permanent and more dependable in fitting

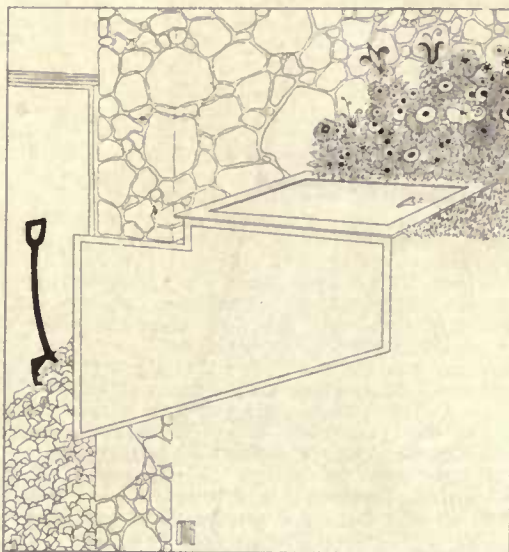
ALL METAL SCREENS

AMONG the new screens is an all-metal type that well-nigh defies destruction. It slides easily in metal guide strips attached to the window casing. On the side is a lift by which it can be pulled from the guide strip and removed, side springs holding it in place. Being all metal, it is not affected by changes in the weather which usually make wooden screens stick and warp. The screen itself is of bronze wire which is rust-proof. The frame is of galvanized steel finished in hard enamel, in colors to suit the color of the house. Copper and bronze frames are also available.

The guide strips which accompany the screen are fastened the entire length of the window so that the screen can be adjusted for either top or bottom ventilation.

A CONCEALED COAL CHUTE

FEW residences but bear scars of coaling. Either the foundations are battered and discolored, or the cellar window is irreparably scarred. Instead of the old method is a grade lever chute designed to be built into the foundations. The door folds back protecting the wall from disfigurement. When coaling is over, the door automatically locks and can be opened only from the inside, thus making it burglar-proof. This type comes in two sizes, 18" x 24" door, \$24.50; 24" x 30" door, \$41.50. Another type, built with a door that fits against the wall, has a glass panel permitting light into the cellar.



CONSTRUCTING LOG CABINS AND CAMPS

Facts For The Man Who
Would Build His Own

E. L. VINE

THE log cabin is the direct product of its environment. Its architecture, however primitive, is direct architecture. Cabin life is life reduced to its bare necessities. The requirements are few and the demands on the cabin itself are relatively small. Nevertheless, it must be structurally livable—weather-proof and cold-proof, and it must "stand up" under the drive of the elements. That much is fundamental. Whatever is added in the way of exterior or interior decoration is a matter of choice, but it should bear the same general characteristics of the environment.

THE CHOICE OF LOGS

Success in building a log cabin depends mostly on the type of logs selected and the way they are handled. In selecting your logs, see that they are as straight as possible and uniform in size. A good average size is from 6" to 7" in diameter at the small end.

Cedar is the best wood for this purpose, as the bark will adhere if the timber is cut in winter. Should you prefer to peel the logs, however, the best time for cutting the trees is in the spring when the sap is in them.

After the cabin has been built the best way to finish it is to strip the bark from the logs on the inside and oil them with linseed oil, but it is generally conceded to be more artistic to leave the logs "in the rough" on the outside. If left unstripped in the interior, the bark is apt to make too comfortable a resting place for borers and objectionable bugs. The linseed oil will fill the wood sufficiently to prevent this.

Perhaps the best way to describe the process of building a cabin would be to refer the reader to the little camp shown on the upper part of this page. The cabin is 10' x 12' with a fireplace and a bunk, as the plans show.

HOW TO BUILD A CABIN

The number of logs required for the structure is about twenty-four 6" x 14', twenty-two 6" x 12' and nine 6" x 20'. The last are for the chimney.

Select the largest logs for the sills, or foundations. First lay two 14' logs on the ground, and place on them two 12' logs; square them up, allowing the logs to overlap each other so as to leave an extension of 6" on each log. This extension is seen on the floor plan. Using a saw, mark each end of the first 12' log on each side of the 14' log on which it is resting. Next, roll the 12' log over and, with an axe, notch it out between the saw marks you have just made so that it will fit over the 14' log to about half its thickness, then roll it back in place over the 14' log. Repeat this process on the other end.

At the back of the cabin, place a 14' log on top of the 12' logs, mark and notch it at each end as has been explained, and roll it into place. This method of fitting the logs together is continued throughout. Note, however, that when the logs are in place all the notches should be underneath.

Should a fireplace be decided on, an opening the required size must be left. An opening smaller than 3' is not advisable.

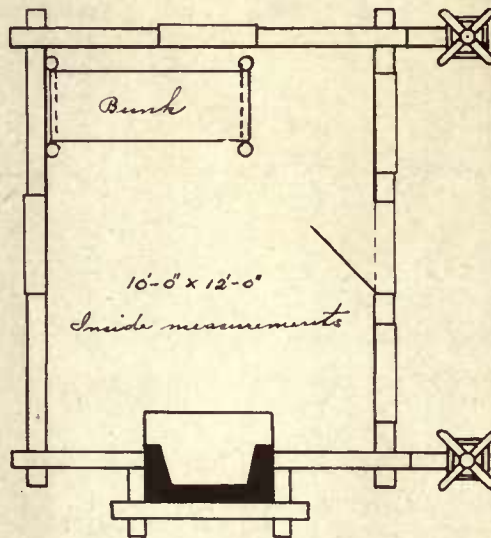
When the sill is complete the door jambs should be put in place. Both jambs and window frames should be made of 2" x 6" material. The cabin in the continuation of this article has casement windows 2' 8" x 3' and a plain door 2' 9" x 6'. Such frames can be obtained at any lumber yard for a small expense, and they will save labor by purchasing rather than attempting to make on the spot. The door jambs should be set down in the sill about 2". Continue building until about 3' above the sill, then place the window frames in position, setting them down into the notched log about 1". See that the tops of the window frames and door jambs are about on the same level, so that when you swing up the top plate—the topmost log—it will be level all around.

Make the ridge pole about 3" in diameter and 16' long, and the rafters 3" wide by 8' long. This will provide a 2' overhang with a 2' pitch. After the rafters are set in, place out on the

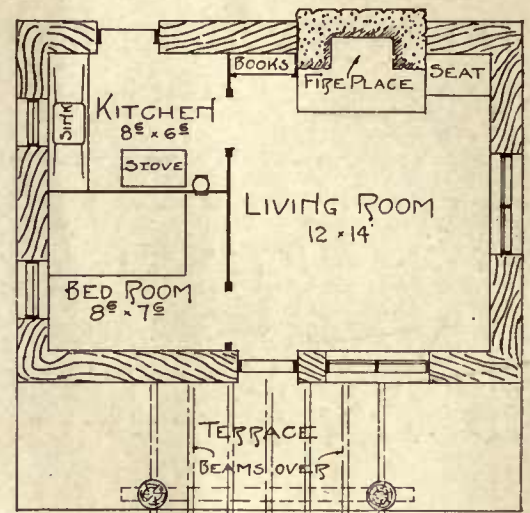
(Continued on page 66)



Fifty-five cedar logs of varying lengths went into the building of this cabin. The logs are left in the rough outside and stripped and oiled within. Cement was used for caulking. The cost, including labor, was approximately \$450



The ground plan of the cabin above shows the method of piling the logs. Besides the bunk rack, the cabin has a 3' fireplace



The cabin below is more pretentious and the method of building differs. Here are three rooms with a fireplace and covered porch



A California cabin was built of vertical logs set on a stone foundation and caulked with cement. The gable ends are buff stucco and the roof tar paper. The cost, including labor, was approximately \$400

The REED SHOP, Inc.

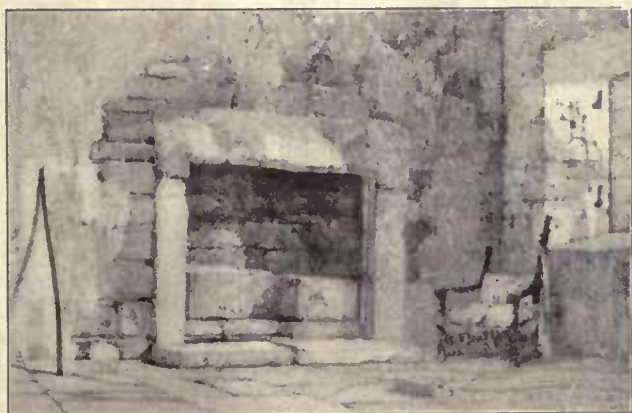
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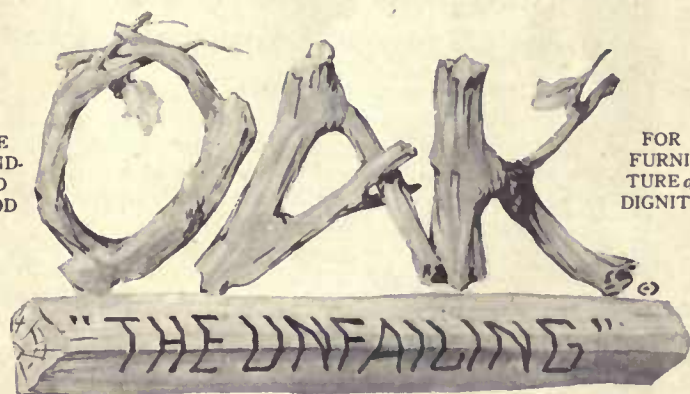
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Patriotic Prints of Bygone Days

(Continued from page 25)

old multi-colored chintzes cannot be surpassed in loveliness.

"The old chintz of the eighteenth and early nineteenth centuries was of the highest artistic merit," says Arthur Hayden in "Chats on Cottage and Farmhouse Furniture." "In the heyday of its fame the fabric was exceedingly fashionable amongst the richest persons, and there are abundant records of the popularity of old English chintzes upon the continent. For, at its best periods, the chintz was not a base imitation of more expensive fabrics; it did not, for instance, occupy the relationship of pewter to silver or moulded composition to woodcarving. On the contrary, the designing of chintzes is an art of distinction, governed by canons which bear little relationship to other decorative textile crafts."

THE CHINTZ IN HISTORY

A 16th Century Portuguese writer, by name Odoardo Barbosa, gives us an interesting early reference to printed fabrics: "Great quantities of cotton cloths, admirably painted, are held in highest estimation." But even some 200 years before his time the narrators of the romance of commerce were celebrating the chintzes of the Coromandel India coast. Doubtless these printed fabrics of the earlier centuries attained an intricacy and beauty that were long denied the European printed textiles which they inspired. Early examples of the latter are in no way comparable, artistically or technically, with contemporary India prints. Even today it would be difficult to improve esthetically on the beautiful printed stuffs that come to us from the countries of the Orient.

We do not know with certainty the circumstances attending the introduction into Europe of the manufacture of printed fabrics. Long before English weavers had undertaken the industry, the printing of fabrics flourished on the continent. The 16th Century references to printed cottons in England are so few and so vague that we are practically without knowledge of the earliest manufactures of these fabrics. We do know, however, that a veritable legion of skilled craftsmen in the textile arts settled in the British Isles during the latter half of the 17th Century. It is to them, probably, that the art owes its introduction there.

AN OLD PRINTER AT WORK

The Print Room of the British Museum exhibits a quaint old trade card—itsself the impression of a wood block such as the cloth printers used—which bears the representation of a cotton printer at work. In the costume of his time, the reign of James II, he stands before a long, broad Jacobean table, lengthwise of which lies a piece of cloth, one-third showing the pattern which the printer has impressed on it. Behind the left end of the table is set a Jacobean stool on which rests a circular basin containing the color which a boy is waiting to apply to the wood block for printing. The master-printer is in the act of impressing a section of the pattern on the white cloth by means of the wood block, which he is hammering with a wooden mallet. The text, inscript of the period, reads: "Jacob Stamps living at ye signn of the Calicoes Lineings Silkes Stuffs New or Ould at Reasonable Rates." This old mode of block printing maintained for fully two hundred years, until the inventive genius of the 19th Century joined hands with

commerce to the craft's almost complete discouragement. However, a revival of interest in the old arts was inspired by such enthusiasts as William Morris. The hand printed fabrics have been restored to favor, and today they again play an important part in the decoration of the modern home.

EARLY PROCESSES

Richmond, Bow and Old Ford, London, became the earliest centers for printed chintzes in England. The few extant specimens of 17th Century chintz show us that the early printed cottons were crude enough. At first more than one color was not attempted. The next step appears to have been to add to the monochrome effect by applying washes of dye, by either freehand or stencil application, to the outline pattern. This was done by brushing the color on as required, a process slow, laborious and fraught with uncertainties. An examination of these early pieces, treasures though they are from an antiquarian point of view, reveals a smudgy appearance resulting from the thickness of the dye-inks with which the patterns were printed. The early materials were very coarse canvas-like cloths.

With the advent of the 18th Century the cloth for receiving the printed patterns was much improved, and it was not long before finely woven textures supplanted the cruder ones. This greatly facilitated the development of textile color prints and the Queen Anne chintzes were, in consequence, infinitely superior to those of Charles II, James II, or William and Mary reigns. So popular did these improved patterned fabrics become that the chintz industry not only rivaled that of the silk weavers, but for a time threatened to drive the latter out of business. Indeed, so bitter became the feeling on the subject between the two crafts, that riots resulted and an appeal was made to Parliament for protection by the silk manufacturers of Spitalfields. History records that the silkworkers were so enraged because Westminster did not immediately forbid the wearing of chintz that the delegation which had carried the petition to London gave vent to its wrath by tearing off all chintz gowns that were encountered on the homeward journey. Finally Parliament passed an act of 1736 forbidding printed cottons and linens, an act which was soon repealed and followed by an increased vogue in chintz. In France as well it was at one time considered expedient to prohibit the manufacture of printed textiles; the restriction extended until 1759.

THE GOLDEN AGE OF CHINTZES

Authorities seem to be agreed in considering the middle of the 18th Century as the golden age of old-time printed chintzes. Collectors eagerly seek specimens of this period, though they are all too rare to encourage hope in this direction except for occasional finds. It was during the years around 1760 that multi-color patterns were so beautifully and satisfactorily wrought with superimposed wood block impressions. Chippendale furniture of the time naturally led to the popularity of Chinese motifs in design, and lovely indeed these were. The intertwining flower sprays that marked the printed fabrics of Queen Anne's day now gave way to motifs in separated positions, "little disjointed islands floating in mid-air," Hayden aptly calls them. The *famille verte*, *famille*

(Continued on page 60)



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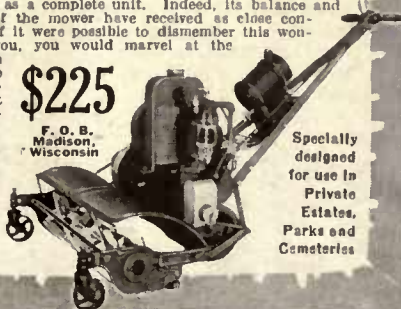
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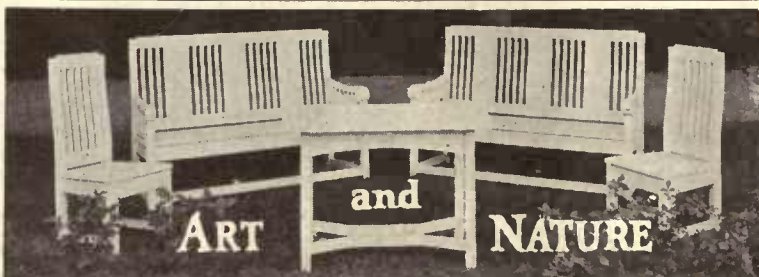


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Cleveland,
Ohio



Patriotic Prints of Bygone Days

(Continued from page 58)

rose and famille noire porcelains of China furnished many a motif for the chintz designers of the 17th Century. In the Chippendale period buff grounds were introduced, whereas in the earlier chintzes the grounds had been white or untinted.

The third quarter of the 18th Century witnessed an innovation in the manufacture of printed fabrics. Various mechanical devices were perfected and led to an enormous increase in chintz manufacture. Cotton printing was taken up in the north counties and soon the trade center shifted thence from London, its old cradle-town. Engraved copper plates and roller printing came into use. Still, as has already been said, hand printing was destined to survive.

AMERICAN PRINTS

The collector of these various printed cottons will find the historical group especially interesting. Take, for instance, the "Apotheosis of Washington" or the "Allegory of Washington and Franklin" subjects.

In both the figures of Washington were taken from the famous Trumbull portrait. In the "Apotheosis" chintz the medallions containing portraits of thirteen famous personages of early American history are after engravings by Du Simitier. "William Penn's Treaty with the Indians" forms the subject of another patterned chintz of especial interest to American collectors. Then there are the later political subjects which the 19th Century's early history inspired. The printed kerchiefs also came within the province of the collector of printed cottons. Many of these kerchiefs are especially well adapted for framing. Such is the "Lord Thomas and Fair Eleanor" kerchief and the one bearing the title of "The Token or Sailor's Pledge of Love." Some of these old kerchiefs and also many examples of printed chintzes of historic interest have found their way into American public collections, such as those in the Metropolitan Museum of Art, New York, through whose courtesy some of the accompanying illustrations are reproduced.

The Culture of Trailing Arbutus

(Continued from page 46)

is beneficial, and tends to heighten the flower color. If especially early flowers are desired, the plants may be forced, after two or three months of chilling, by alternating the same low night temperature with a day temperature of 45° to 60°.

In a cool, humid atmosphere these potted arbutus plants often remain in flower three or four weeks. The large male flowers, with their yellow centers, may be easily distinguished from the green-centered female flowers, if you wish to locate fruit-producing plants at the time of flowering. Blossoms produced under the conditions here described are not only larger and more abundant than those of the wild plants, but actually retain all their woodland fragrance.

The strongest plants have been produced by plunging the pots in moist sphagnum moss contained in pots of 2" greater diameter. The roots then grow through the hole in the bottom of the inner pot and develop rapidly in the damp sphagnum of the outer one.

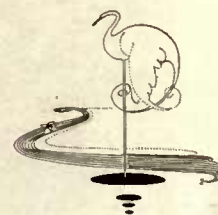
Once fairly established, the trailing arbutus is hardy and long lived. Should the old plants deteriorate, however, they may be improved by cutting the stems back almost to the main root immediately after flowering. They will then throw out new branches or runners, and in the following spring will blossom as profusely as ever.

Not the least of the pleasure of propagating this little understood plant lies in the initial search for seeds. In some sections, of course, the plants grow so abundantly that but little search is needed to locate quantities of them. Yet through a large part of its range arbutus is rather thinly scattered.

In a general way, the plant prefers rocky, wooded hillsides with a northern exposure. Often found under hemlocks, it also grows on the open, hardwood slopes, where in early spring the only real shade comes from the laurel bushes. Again, I have often found it along roadside banks in that porous, poor-looking soil which seems unfit to grow anything but wintergreen and a peculiar short, grayish moss or lichen. Sometimes, too, it will be found in the sandy soil of dry valley bottoms. In almost every case the northern exposure seems to be a requisite.

In a natural state, at least, neither rich nor deep soil appears to be necessary. You will often find thriving, healthy plants growing almost on the rocks, especially where there are little pockets of soil such as occur at the foot of broken ledges.

Of course, the best time to locate wild arbutus is during April or early May, when it is in bloom. Not only is it more visible then because other and concealing things have not grown to any great height, but the blossoms themselves often lead to the discovery. On a sunny, windless day their heavy fragrance is noticeable at a considerable distance—considerable, that is, in view of the small size of the blossom. Not infrequently on a woody road in early spring you catch the indescribable sweet perfume, and follow it to where the little evergreen leaves and pink-white blossoms nestle close to the ground. That this fragrance can be brought to life again within the confines of an earthen pot is one of the triumphs of the flower gardener's efforts to transplant a bit of the wild and conserve it for the enjoyment of himself and others.





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When he is thru, your house is ready for *all* kinds of weather—it's waterproof. The bright, smooth, sparkling walls tickle your pride.

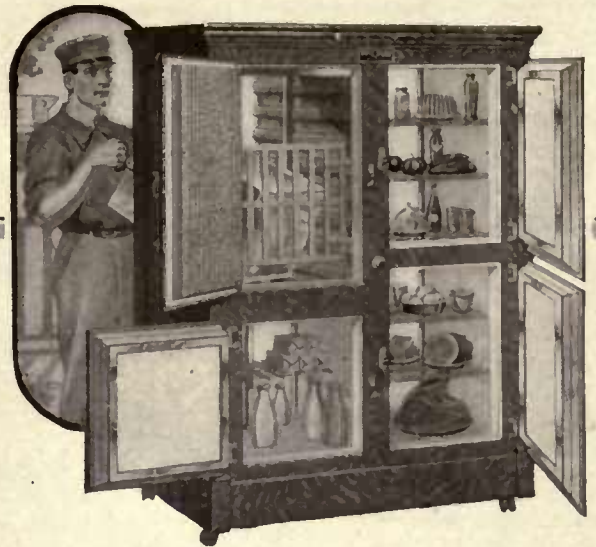
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Fig. 16 and 16a. To the left an early 17th Century long table with shaped plain truss supports and stretcher. To right, a late 16th Century type with truss supports and balustered stretcher

Early Italian Tables and Seating Furniture

(Continued from page 43)

of such austerity and restraint we still have much to learn, particularly in regard to the equipment of our summer houses.

DESIGN AND WORKMANSHIP

Another cardinal characteristic of early Italian interiors was that, while the pieces of furniture were comparatively few in number, they were admirable in design, material and workmanship and the "absence of fussy nonentities" allowed them to count for their full value.

A writer in the *Connoisseur*, some years ago, well summarized the rationale of the restraint in the furnishing of some of the more magnificent interiors and, at the same time, the entire congruity of the furniture with its environment, in saying that "when the walls of the galleries and salons were covered with frescoes, or hung with arras, tapestry, rich velvet from Genoa, or with stamped and gilt leather; when the ceilings were painted or heavily carved and gilded; when the floors were inlaid with the choicest mosaics, many objects about would detract from the magnificence of the whole and leave a confused impression on the mind. This the unerring taste of the 16th Century decorators fully realized. The few pieces of furniture that were admitted, however, were in keeping with their surroundings."

He might, with equal truth, have added that this same furniture was just as much in keeping with its surroundings when the

architectural setting lacked all the still have much to learn, particularly in regard to the equipment of our summer houses.

architectural setting lacked all the still have much to learn, particularly in regard to the equipment of our summer houses.

(Continued on page 64)



Fig. 17. Two examples of 17th Century turned walnut side chairs covered with painted leather



Fig. 18. Italian furniture was in excellent harmony with the plain whitewashed walls and the groined and vaulted ceilings. In the Villa Curonia is this original architectural background

The heart of the home

In planning your new home, or in remodeling, think first of the bathroom. It is the heart of the home. Without the most modern plumbing ware in the bathrooms, your home will not be all you want it to be. For these reasons be sure to select

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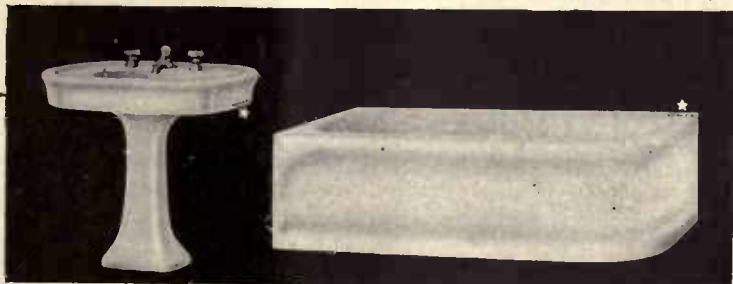
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RUST PROOF

TRELLIS

on which to climb and spread their glory to the elements. They are made of extra heavy, strong steel wires, held at every intersection by the Excelsior steel clamp, which is a patented feature. This gives them rigidity and strength to withstand heavy winds and sudden shocks.

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Early Italian Tables and Seating Furniture

(Continued from page 62)



FLINT'S FINE FURNITURE

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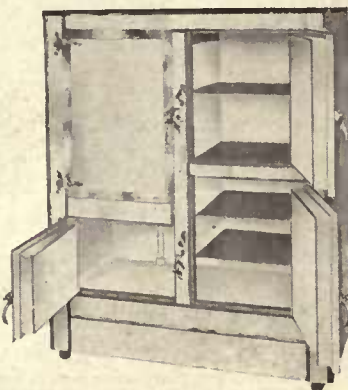
The same careful thought and interest have been devoted to the requirements of the unpretentious cottage as to those of the spacious manor house; the same attention is given to small orders as to those involving a large expenditure.

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LEWIS & CONGER

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heightened by the severity of the foil against which it appeared.

Just as the staple wood for English furniture prior to the middle of the 17th Century was oak, so the staple material from which Italian furniture of the 16th and 17th Centuries was made was walnut, except when the chest, cabinet, or whatever it might be, was to be covered with polychrome and gilt decoration, in which case pine, cypress or some other such wood was used. Of course, in addition to and in conjunction with walnut, other woods were employed to a limited extent for purposes of inlay. So far as tables and most of the seating furniture go, however, we shall be chiefly concerned with walnut.

THE TABLES

Early Italian tables exhibit a great variety in sizes, shapes and methods of structure, according to the uses for which they were intended or the amount of carved enrichment to be bestowed upon them.

The kind of Italian table with which we are, perhaps, ordinarily most familiar is the long, narrow type such, especially, as those shown in figures 16 and 5. Figure 5 is one of a pair of early 17th Century tables that came out of an old palace in Rome where they had been wont to stand against the wall, one at each side of a central doorway in a long salon. It is made of mellow-toned walnut, standing 9' 3" long, 3' 4" high and 3' 4" wide. It will be noticed that its beauty, like the beauty of many other Italian pieces of the same date, lies in its purity of line and its truthfulness of proportions. The mouldings, both of the underframing and of the stretchers, are refined in profile and well considered in arrangement and, in this respect, are thoroughly characteristic. The design is simple, straightforward and vigorous and entirely free from the saccharine absurdities that some folk, unfortunately, associate in their minds with Italian furniture. Indeed, a great deal of the early 17th Century furniture is simple and virile almost to the point of severity; witness some of the *credenze* and cabinets which we shall have occasion to discuss later. The resemblance between figure 5 and some of the English refectory tables invites comparison. While the dimensions are pretty much the same, it will be noted that the lines of the Italian table are graceful and slender, especially in the detail of the baluster-turned legs, while the melon-bulb turnings of the correspondent contemporary English type are apt to display a degree of "bogginess," a difference partly attributable, it may be, to the genius of design imposed by the nature of the wood.

HOW THEY WERE USED

While tables of the type just mentioned were habitually used, singly or in pairs, in positions similar to the arrangement noted in the description of figure 5, they were also used against the wall in halls or in dining-rooms, where they sometimes served in lieu of sideboards, or rather, to be accurate, in lieu of the nearest approach to sideboards the Italians of the period were considering possessed. The locations they occupied in Italian houses at once suggest possibilities of suitable placement in our own interiors—against the wall in large halls, living-rooms or dining-rooms, or standing out from the wall in libraries, or, indeed, as dining tables, for which purpose they offer definite advantages.

Figure 16a, a long table of the latter part of the 16th Century, shows a different sort of structure, which is also typical of a large class having a long stretcher or brace running from one of the main end supports to the other and bearing a succession of balusters that hold up the middle weight of the top and the drawers in the underframing. The scroll-shaped, lion-footed truss supports at each end exhibit a contour that is thoroughly representative of a great many of the 16th and 17th Century tables.

The same principle of construction—a board supported by two trusses connected by a brace or stretcher—and the same general line of contour, though much simplified in detail, are exemplified by figure 16, another specimen of late 16th Century workmanship. Figure 4, 7' long, 3' 6" wide and 3' high, also a specimen of 16th Century table-making, not only exhibits the same general principle of construction as figures 16 and 16a, but, furthermore, proves an admirable example of the wood-carver's art and shows the characteristic qualities to be found in nearly all the carved work of this period, full of sweep and vigor and yet full of refinement of conception and execution of detail. Looking at such carving, one instinctively feels the virility of it and its suitability to the medium; that it is really *carved wood*, and not merely a carving *appliqué* on wood.

Quite as typical, in its way, is the small octagonal topped table with four turned legs (figure 1) of the early 17th Century; the generic resemblance to figure 5 is patent. Other small octagonal, hexagonal and round-topped tables were supported on pedestals, plain or deeply carved in the manner of the 16th Century.

NOTARIES' TABLES AND OTHERS

Notaries' tables were not unlike in general plan to the common modern ironing tables with tilt tops that form a settle-like seat when the top is up. The chest-like compartment in the base held papers and parchments and the drawers in the underframing held pens, ink and sundries. Then, again, the 16th Century produced square tables, sometimes with elaborately inlaid tops, with canted, scrolled and carved legs at the corners, unconnected by stretchers.

Draw tables, too, were made in the 16th and early 17th Centuries and a pair of them may be seen in the Metropolitan Museum. The draw table may be doubled in length and seating capacity "by means of two shelves under the central top but so arranged that upon their being drawn out the upper top falls into their place, thus forming a level surface." The particular draw table just mentioned is 4' 3½" long, when the leaves are pushed in, 2' 8" wide and 2' 9½" high and the seven turned legs, connected by stretchers, are so ingeniously disposed that, whether the leaves be open or closed, none of the sitters is inconvenienced. Closed, this table will seat four people comfortably and opened it will hold eight. As a dining table it permits one to talk easily with his *vis-à-vis* as well as with his next neighbor, and altogether it is of a pattern well worthy of reproduction.

To sum up, then, the principal types of tables of the 16th and 17th Centuries, there are tables with truss supports at each end, connected by a stretcher or brace with or without balusters extending upward from it to the bottom of the table or underframing, and some of these tables

(Continued on page 66)

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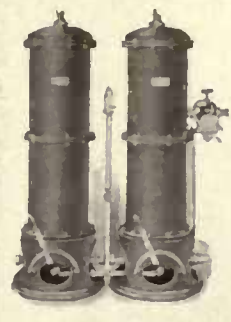
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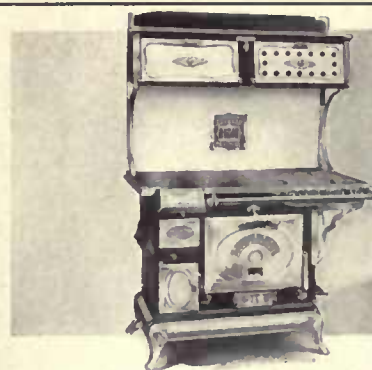
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Alcazar Range & Heater Company
379 Cleveland Ave., Milwaukee, Wis.

Early Italian Tables and Seating Furniture

(Continued from page 64)

are very long; long tables with six or more baluster-turned legs joined by stretchers near the base; small round, octagonal or hexagonal tables, either with turned legs or supported on pedestals; notaries' tables; square tables with a leg at each corner and, finally, drawer tables.

THE SEATING FURNITURE

The seating furniture of this same period showed considerable diversity and embraced, besides armchairs and side chairs, stools, benches, double chairs or settees and a form of bench known as a *cassa banca* (shown in figures 14 and 15).

One early type of chair, two examples of which are shown in figures 6 and 8, apparently of Venetian origin, had a small seat resting upon two shaped and heavily carved trestle-like supports, splayed outward and resembling the truss supports of contemporary tables. The back, made of one piece of wood heavily carved, was set into the seat with a backward rake.

The examples of 16th Century armchairs shown in figures 10, 12, 2 and 7, are thoroughly representative in contour, ornamentation and manner of covering. Comparative examination will show that the seats are high from the floor, so that oftentimes footstools were a necessity; that the legs either stand upon runner feet, with carved toes and claws in front, or else rest directly upon the floor; in the former case stretchers are often dispensed with except, perhaps, between the two back legs, while in the latter case there is apt to be a broad pierced, or pierced and carved, stretcher between the front legs and stretchers also at the sides and back; that the seats are virtually square; that the arms are high above the seat; that the backs are raked slightly; that the backposts terminate in finials which, in the case of 2, 10 and 12, are the customary carved and gilt acanthus leaves; that when the chairs are not covered (v. figure 7) the crossrail and top rail are apt to be much carved and also to display flat panels embellished with inlay in beech or some other light colored wood; that when the chair seats and backs are covered with either tooled and gilt leather or with velvet, and garnished with either brass-headed nails or with fringe and galons, the frames are apt to be comparatively plain with little turning or carving, save the gilt acanthus finials of the backposts. Side chairs (v. figure 2), whether upholstered or unupholstered, displayed the same general

characteristics as the armchairs already described.

While chairs of these types continued to be used and made in the 17th Century, certain additional types appeared that had lower seats, were more comfortable in their measurements, had legs more consistently braced by stretchers and displayed a greater amount of well-proportioned turning and little or no carving (v. figure 17). In some of these chairs the backs were raked while others were quite perpendicular. Some of the backs were entirely covered with velvet, brocade or leather upholstery (figure 17); others were composed of turned spindles and occasionally showed a close resemblance in pattern to some of the English spindle backs in the Stuart period. Settees, such as the 16th Century example shown in figure 13, were merely armchairs of double breadth and require no special comment. Benches with carved or turned legs and low carved backs, somewhat after the fashion of contemporary Spanish benches but exhibiting distinctively Italian technique of carving, afforded another resource in seating furniture.

THE CASSA BANCA

The most monumental and impressive piece of seating furniture was the *cassa banca*, which was frequently 8' or more in length and was raised on a low dais above the level of the floor. It was in reality a chest with arms and back of architectural proportions (figure 15) or with only a back and no arms (figure 14). In some instances the back was carried to a considerable height and adorned with carving, thus establishing a visible line of descent from the canopied Gothic seat of the middle ages, a seat of state and ceremony, although the 16th Century *cassa banca* was of purely Renaissance design and scheme of decoration. Seats of this sort were intended, of course, to be used only against the wall and in large apartments either at the end or in a long wall space at one of the sides.

There is scarcely an old Italian table or piece of seating furniture to be met with that will not well repay close study and measurement; and the lessons to be learned from such an examination will bring their reward not only in greater concrete knowledge of the individual object considered, but in a ripper and broader appreciation of the methods pursued and the subtlety of the proportions followed, methods and proportions that have profoundly influenced all subsequent mobiliary history.

Constructing Log Cabins and Camps

(Continued from page 56)

shingle lath or boards and cover the roof with tar paper. Wood or asbestos shingles can be used for a finish; in fact, it is desirable to shingle, because with only a tar paper roof the building looks unfinished.

CAULKING THE CHINKS

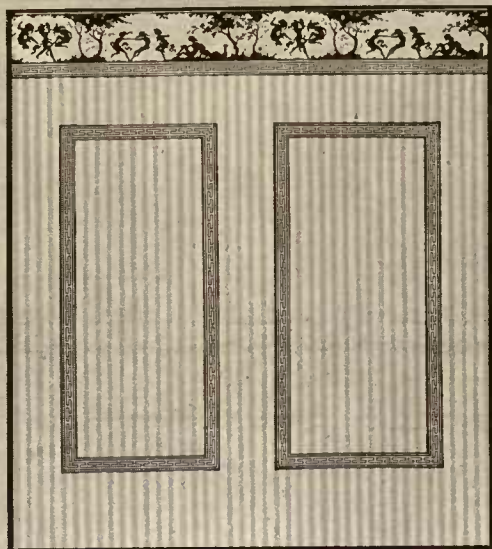
In laying the logs, fit them as close together as possible. This will make caulking both easier and neater. Caulking can be done in many ways, the simplest and best of which is to use cement. This is done by two men working together, one on the outside and one on the inside. With trowels each applies the cement simultaneously at the same chink, so that each can prevent the cement applied on the opposite side from running out, thus making a neat and thorough job.

For a cabin of the size illustrated about two bags of cement are required. The mixture should consist of three shovelfuls of sand to one of cement. Care should be taken not to use too much water, since the cement is easier to place when it is quite thick and heavy.

The bunk can readily be constructed. Use four 4" posts as uprights, running them from the floor to the roof, with two cross pieces the width of the bed springs to be used. These cross pieces should be fastened 2' from the floor and the springs and mattress placed upon them.

If an additional bunk is required fasten two more cross pieces to the uprights 5' from the floor, and place the springs and mattress as on the tier already built below.

(Continued on page 68)

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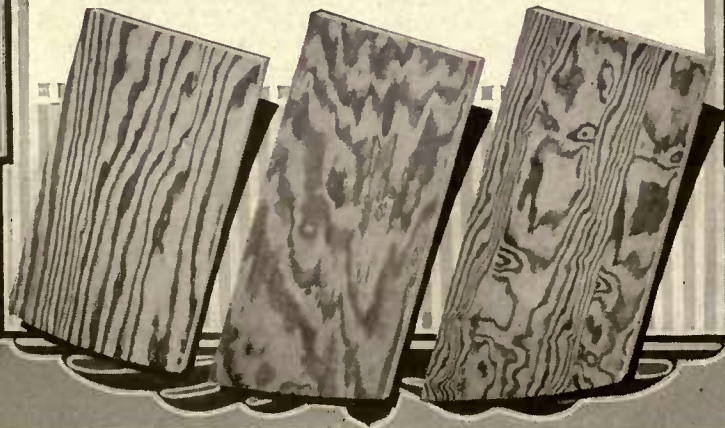
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Would you roof for your children's children—roof with Vermont Sea Green Slate! The one roofing that will outlive you, that'll shield you 'gainst fire; shelter you thru the worst of weather without costly repairs and paint, and each year will add to its beauty.

The Vermont Slate Manufacturers' Publicity Bureau consists of men who know roofs, costs and architecture. You'll know what your roof will cost and how it will look if you consult us.

Write for our book before you're ready to roof—it's called "For the Generations to Come." Use this coupon.

Man-made roofs are temporary. They wear and you repair and paint. Wood roofs encourage fire. But Nature has made Vermont Sea Green Slate and it has been thousands of years in the making. Yet it costs no more than other roofings.



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Please send me FREE your handsomely illustrated book, "For the Generations to Come." I am interested in roofing a (kind of building) _____

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—the biggest things to attain in big and little homes. No other feature will add so much in beauty as casement windows; none so much convenience as C-H casement adjusters.



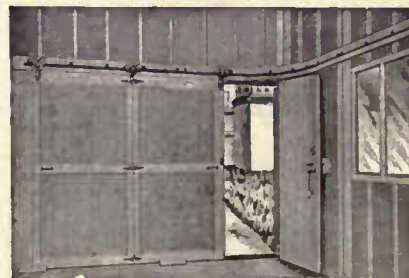
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MYERS RIGHT ANGLE ADJUSTABLE GARAGE DOOR HANGER

Fig. 1759

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F. E. MYERS & BRO.

ASHLAND, OHIO
350 ORANGE ST.

ASHLAND PUMP AND
HAY TOOL WORKS

Constructing Log Cabins and Camps

(Continued from page 66)

These are the simple facts of the crudest sort of cabin, but they apply to any structure of this sort. Using these building facts, one can construct a cabin of pretentious size. The division of rooms can readily be made with wall board partitions held in place by studs.

The other type of log cabin is shown on page 56. In this instance the logs are used vertically. It is a small mountain camp of decidedly rustic exterior. The walls are of large logs, averaging approximately 18" in diameter, with their bark removed. They are cemented together and rest on a stone foundation. The gables are of buff colored cement stucco, and the roof is of tar paper composition. Across the front is a

porch, the roof of which is covered with slabs and palm leaves. The cabin has a frontage of 24' and a depth of 17'.

The interior is partitioned into a living-room, a bedroom and a kitchen, the partitions being of dressed pine flooring. The living-room contains a large stone fireplace, with a box seat at one side and book shelves at another. The kitchen is equipped with a sink with cupboard space beneath, and a cook stove. All inside walls except the partitions are plastered instead of being left rough.

Computed on the basis that the logs were obtainable near the building site (which is in California), this mountain camp is estimated to have cost about \$400, including all labor.

Brush Studies of Bird Life

IF bird pictures have meant to you only the illustrations of "How to Know the Birds," if you conceive their representation as preternaturally stolid and definitely colored fowls, accurately perched on a botanically appropriate twig, with a six-line paragraph on habits and distinguishing traits beneath—then you have still before you a rare pleasure in viewing H. C. Denslow's water colors of bird life, recently on exhibition at the Arlington Galleries.

Not that Mr. Denslow's pictures lack in accuracy. "Birds Every Child Should Know" has no advantage there. Before he was a painter, Mr. Denslow was a taxidermist, and his knowledge of ornithology is unquestioned. His pictures have the fidelity of photographic reproductions—they are incidentally life size—but they are far more interesting because they are drawn true to nature and are works of art as well.

There are all the bird lover's best known friends—the robin, thrush, oriole and bluebird, the scarlet tanager, the brown thrasher and many others. "The Battle Royal" shows known friends—the robin, thrush, high in the clouds an American eagle harassed by king-birds. "The



"Only a Few Drops"—young catbirds sheltered from the rain by a big pink rose

Marauders," one of the most beautiful paintings in the exhibition, shows the scolding flight of three jays through the yellow leaves of an oak tree.

The domestic scenes are altogether delightful and refreshing. Again there are pictures with a wonderful thrill of suspense in them, such as "Innocence," which shows a serpent coiled close to a nest of young wood thrushes. It is about to strike, and one small thrush is watching it with silly, impersonal entrancement. A picture to return to and be moved by is "The Evil One," a weasel, erect and malicious, on the back of the mother grouse he has just slain. In the nest still lie the remains of a broken eggshell, and the tiny chicks cluster about, curious and bewildered, two or three seeking refuge close to their dead mother. It is a picture at once true and tragic.



"Dreamy October" shows two bright-eyed hermit thrushes

No. 21
"Blue
Bird"



No. 25
"Wood
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No. 23
"Wren"



Your choice for \$1.25—The three for \$3.50

WHEN you see "Jennie Wren" or some feathered friend, searching your place for a home, send to us for a bird house that she has proven her liking for. If there is anything in the old adage, "Cast thy bread upon the waters, etc.," you'll be highly recompensed for your trouble, by your new neighbors' real friendship for you, so quickly given.

A. P. GREIM
"BIRDSVILLE", TOM'S RIVER, N. J.



No. 63—Wren
or Robin, \$1.50
Whoever possesses this house will be certain to have at least one of these desirable birds make use of it.

No. 75
\$3.00
"Jap"
Wren House



No. 17—"Bracket
Wren House," \$1.00

The house for the companionable Wren may be placed under cornice or porch or as near the house as desired.

I am a sort of a "Crank" on the subject and often see ideas for bird houses where others can not. This design reminds us continually of a country where the tender care of young children is an art.

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RARELY attractive in design, Sharonware Bird Baths are constructed to insure the safety of the birds when bathing. As the bowl slopes very gradually toward the center, varying the depth of water from $\frac{1}{8}$ to several inches, they quickly and easily regain a footing. Because of this fact, Sharonware Bird Baths are endorsed by all the Audubon Societies.

Sharonware Garden Furniture adds charm and distinction to any lawn or garden, large or small. Visit our workshop where are displayed bird baths, fountains, sun-dials, benches, flower boxes, gazing globes, vases, jardinières, etc.

Tripod Bird Bath, height 33 inches, bowl 24 inches. Price (F. O. B. N. Y.) **\$18.00**

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are developed in a great variety of beautiful designs and finishes, to harmonize with all styles of interior decoration. A Day Bed makes a room do double duty as living room and sleeping chamber and is far more attractive, convenient and sanitary than the old-fashioned davenport bed. Box springs and mattresses of finest material and workmanship insure perfect comfort; can be upholstered to match your draperies.

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FLOWERING SHRUBS

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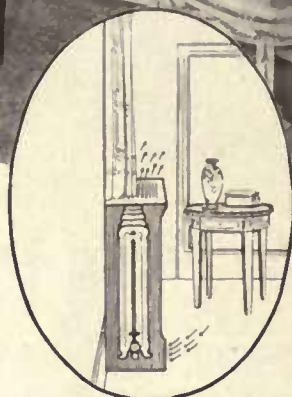
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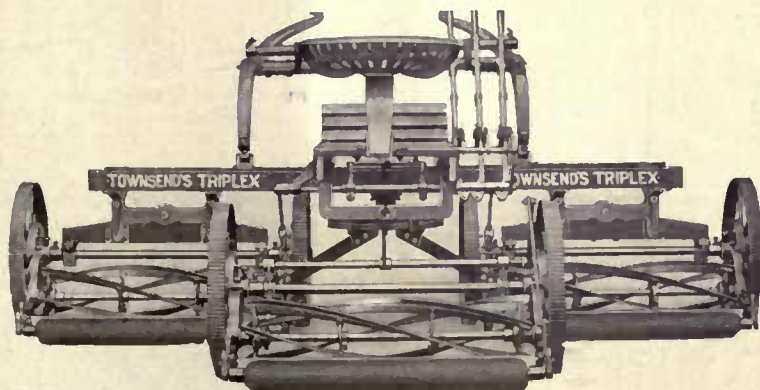
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TOWNSEND'S TRIPLEX

The Greatest Grass-Cutter on Earth
Cuts a Swath 86 Inches Wide



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Drawn by one horse, and operated by one man, the TRIPLEX MOWER will mow more lawn in a day than the best motor mower ever made, cut it better, and at a fraction of the cost.

Drawn by one horse, and operated by one man, it will mow more lawn in a day than

any three ordinary horse-drawn mowers with three horses and three men. (We guarantee this.)

Does not smash the grass to earth and plaster it in the mud in springtime, nor crush out its life between hot rollers and hard, hot ground in summer, as does the motor mower.

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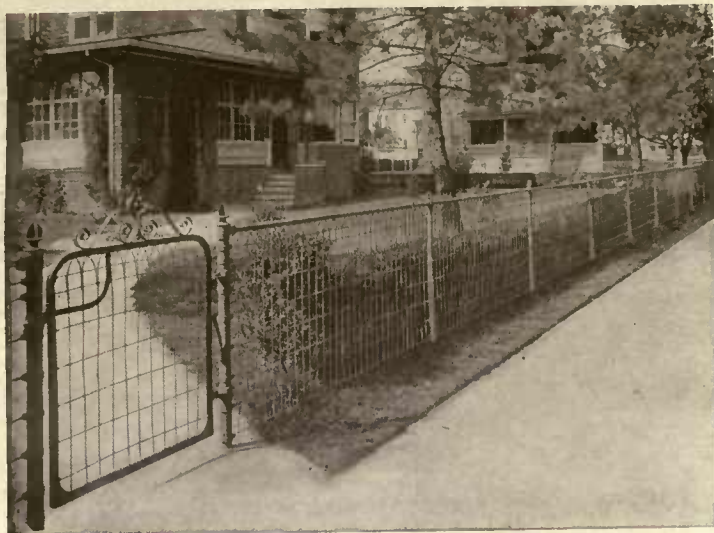
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When Syringas Turn to Lilacs

(Continued from page 16)



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ioned winters and all the rest. Certainly its habit of starting into growth even before winter is half over, in the latitude of New York, would argue for its endurance. A few warm days will bring its leaves out in many places around New York City; and frequently these leaves will show blackened tips, when grown to full size, the result of this premature bursting of the protective winter sheath before the last cold weather.

Where a plant has the tendency to start thus over-soon, a cold climate generally suits it better than a moderate one, for then there is no encouragement to grow until the proper time arrives.

This variety just mentioned (*Syringa oblata*) blooms about May first, in the latitude of New York; sometimes it is a few days later, and of course a prematurely early season will force it along a bit sooner.

Following close upon this introduction of the season, the common *Syringa vulgaris* takes its turn along with the great mass of hybrids sprung from it. Whatever the latitude, these are about a week behind *Syringa oblata*. With or close to them, come the flowers of the species which I spoke of as being unpleasant to some because of its scent—the *Syringa Chinensis*, commonly called Chinese lilac although not a bit more Chinese than certain others. It is generally conceded now that it is probably an artificial hybrid, of great antiquity, between the Persian lilac and the common species, *Syringa vulgaris*. It is one of the showiest of all, with very large, loose clusters of flowers. This loose character of growth, indeed, is carried almost too far, to my taste; the thyrsus or flower cluster takes on an untidy, sprawly look sometimes, that gives the impression of its being decidedly *passé* even when first opened.

The Persian lilac (*Syringa Persica*) blooms about the same time as this Chinese species; but as it is a small shrub in comparison, averaging only about 5' in height, while the Chinese grows usually to 10' or 12', it is sometimes desirable to use before the tall growing species.

FOR JUNE FLOWERS

These species will usually carry the bloom through May—if not quite to the end of the month, certainly up to the appearance of the flowers of *Syringa pubescens* on the scene. This is also a small growing species, attaining 6' to 7' ordinarily. Its flowers are particularly rich in the characteristic fragrance, and their color is a delicate and very lovely lilac or mauve. They are in rather small panicles or clusters, but make up by the number of these for their diminutiveness. The foliage is particularly beautiful, being of a rich dark color, and the habit of the bush is pleasing. Altogether, *Syringa pubescens* is perhaps the most charming species of them all, after we pass the common but delightful old standby, *Syringa vulgaris*, already mentioned.

Next in point of time is the species which harbors the one really tender variety—*Syringa villosa*. This is not tender itself; but *Syringa villosa Emodi* is, although it comes from up in the Himalaya mountains and therefore, by every token, ought not to be. The flowers of this—not the variety, but the species—are rather pallid as to degree of color, but decidedly warm as to quality, for they are tinged or suffused with a rosy glow,

even though they are whitish or pale lilac. Here again is particularly good foliage; and often three clusters of blossoms at the ends of the branches, instead of two, as most lilacs show. The first week of June will be gone, usually, when the flower buds open.

Along about this same time the Hungarian lilac blooms. This looks something like a white fringe tree when not in blossom, because of the similarity of foliage. Its flowers are purple, it grows to be a big shrub fully 12' in height, and if it were not for its late bloom, there would be no advantage in planting it—for it is not particularly showy or beautiful. Since it does fill in, however, it is well to include it, where there is space. *Syringa Josakea* is the name by which it is known in the trade.

The Pekin lilac (*Syringa Pekinensis*) is later still, producing its creamy flowers around the middle of the month, after it attains a considerable maturity. Frequently it disappears in the years immediately following its planting, by not blooming; but ultimately it makes up for this. Its great thyrsus makes it one of the showiest of all, once it starts to flower. It is a lusty shrub, too, growing 15' or more high and branching freely and satisfactorily.

Last of all to bloom is the tree-like Japanese lilac (*Syringa Japonica*), sometimes attaining 30' in height and often taking on the true form of a tree—that is, growing with a single trunk. A group of these becomes in time almost a little grove. They are very beautiful, for the flowers are light in character and the clusters huge—sometimes 1' long! This therefore is a fitting valedictorian, blossoming appropriately at the end of June.

A PLANTING OF SEVENTY-FIVE

Here, then, are eight species to be used, if the very longest possible bloom is desired. Where one has room for no more than eight shrubs, I should not advise aspiring to the longest period of bloom; choose rather one kind, and have a worthwhile showing of that during two weeks. Indeed, I have never undertaken to cover this entire blooming period when I would have to do it with less than about seventy-five plants; for I consider that the gain of a week or two or three in time is not compensation for the jumbled effect bound to result where too many varieties are used in any one single grouping.

In allotting the varieties in a total planting of seventy-five one should not, of course, divide the number evenly between the possibilities. This would mean nine specimens of each kind, which would be a collection wherein the evenness of the numbers planted would be deadly in its effect. Plan rather to have a big showing at the height of the season, with a few early and a few late to taper off at either end.

Of the earliest, use *Syringa oblata*, which grows about 12' high and therefore is suitable for a back shrub. If a cluster of three are grouped together, with a fourth specimen in the midst of the next variety and separated from its kinsfolk by three or four of these others, plenty of this earliest blooming sort will be in evidence in the whole.

Then have a dozen or more *Syringa vulgaris alba*—the white oldtime common lilac—which blooms usually a week earlier than the type, which

(Continued on page 72)



These Beautiful Terraced Gardens

owe much of their beauty to the pure, marble-like whiteness of the concrete work which was finished with Medusa White Cement.

These Gardens are unique in that they are terraced up instead of down, a great hole having been cut in the hill back of the house to allow for the elaborate and beautiful system of concrete terraces, walls and steps.

And this pure white finish is *permanent* because

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does not stain or discolor, but stays white permanently.

It is especially adapted for exterior stucco, steps, balustrades, columns, pergolas, etc.; and for every interior use where a permanent, white finish is needed. Some of the most attractive white houses in the world are finished with Medusa.

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Medusa Waterproofing (paste or powder) makes a stucco or concrete mortar absolutely waterproof and damp-proof without affecting the setting, strength of color of the Portland cement.

It absolutely prevents efflorescence, the cause of discoloration in cement.

Whether you contemplate building immediately or not, find out about Medusa Products now.

Write for free illustrated booklets, "The Medusa White House," and "Medusa Waterproofing," a book that describes the *integral* method of waterproofing. These books tell you how to *permanently* beautify your home, gardens, etc.

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These illustrations show the Terraced Gardens of G. W. Wattles, Hollywood, California.



Elmer Grey and Myron Hunt—Architects—Los Angeles, California.

The test of Yale Quality

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And that means not only every provable valuable test of material, quality and highest grade artisanship. It means that each Yale Product is built to meet the Yale Standard—the standard of superior service. To serve its purpose indefinitely; to be not only *good*, but to be the best that experience, skill and knowledge can produce.

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Architect, Peter Olsen, of Duluth, Minn., designed this handsome J. A. Todd residence. Roof is of Imperial German Tiles. (See detail more clearly shown in border of advertisement.)

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offers the only perfect shelter. It also adds to the architectural beauty of a building and increases its selling value. It is absolutely leak-proof—takes up no moisture on the under side to cause decay—requires no paint, stain or repairs, and lasts forever—is the only roof which is absolutely fire-proof.

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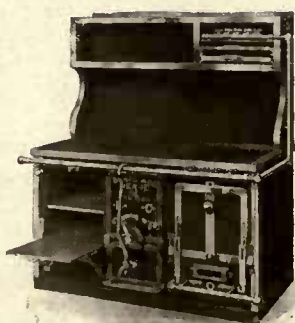
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When Syringas Turn to Lilacs

(Continued from page 70)

is plain *Syringa vulgaris*. Group these all together, but with three or four at one end separated enough from the rest to show masses of green between them. This will be an abundance of the early flowering white, unless you prefer white lilacs to the others. In that event, let there be two dozen or more of these, and less of *Syringa vulgaris*, the ordinary lilac colored form.

For myself, no lilac is so definitely a lilac to my eyes as well as to my nose as this last mentioned, and if I could have only one kind I should choose it. Therefore, unless someone says me nay, of the sixty or thereabouts remaining for the mass of seventy-five, twenty-five at least shall be *Syringa vulgaris*; and the next fifteen shall be the low growing Persian species, *Syringa Persica*. This leaves twenty to divide between *Syringa pubescens*, *S. villosa*, *S. Pekinensis* and *S. Japonica*; and I should have ten of the first, about four of the next and six of the third. Put *Syringa Japonica* off by itself.

So after all there will be only six species and seven kinds in the group of seventy-five; *Syringa vulgaris* and *Syringa vulgaris alba* being of course two kinds of a single species. White forms of a flower never, in themselves, constitute a separate species.

If it were not for extending the season of bloom, I should be quite content to confine a planting to *Syringa vulgaris*, *S. vulgaris alba*, *S. Persica* and *S. pubescens*. These are the choicest, and any one of them is excellent without the others, either as a single specimen where space is at a premium, or in hedgerows or masses of from fifty to five hundred.

FALL PLANTING BEST

My preference is for fall planting with all lilacs, just as it is with everything else that can be handled at that season. Fall is especially suited to early blooming things, however, for these always suffer and lose a year if shifted in the spring when they are ready and anxious to bloom. But the fact of not being able to plant last fall would not prevent my planting this spring, if the lilacs were for some reason or another available only at such time.

All lilacs flower on the wood of the previous season's growth, the winter buds containing, as a matter of fact, the embryo flowers of spring—even as the winter buds of the flowering dogwood shield its great white bracts. Remembering this, one will never be tempted to use the pruning knife on a lilac bush in the winter—nor indeed later than immediately after the flowering season is passed. For pruning postponed means almost surely loss of flowers, inasmuch as it is likely to be postponed beyond the time of flower-bud formation; and when it is finally done, buds are sacrificed quite as surely as they would have been if the work were done in the midst of winter.

Actually, there is seldom reason for pruning a lilac if its flowers are

picked freely or if the dead flower stalks are cut away as soon as they grow unsightly. Of course, overcrowding of branches should not be allowed, nor should the army of "suckers" that invariably spring up in and about the roots of lilac bushes every summer. Remove these as they start, for they are not good for the plant and the longer they grow the more they take away from its vigor. Remove also all weak and stringy looking wood, annually. This may be done while the bushes are bare of leaf, in the winter; because at this season it is easier to tell just where to cut. The sacrifice of a few scraggy blossoms at the tips of weak branches, moreover, is not an overwhelming catastrophe.

RESTORING GOOD FORM

Everyone is familiar with the tall and naked appearance of many old and neglected lilac bushes—great bare stems rising perhaps 15' into the air, with a little tuft of leaves and blossoms at the top. With such specimens heroic treatment is necessary. Cut them back to within 3' of the ground, cutting out at the ground the inner branches that crowd and rub against the others. Cut out the suckers also and keep them cut all summer, thus forcing the strength of the plant into growth where growth ought to take place—that is, along the branches you have permitted to remain. Thus the proper form will be restored and the bush again become sightly; and usually the spring following such treatment there will be an abundance of bloom. I always encourage blossoms, however, by applications of bone meal dug in around the shrub; and if the soil is sour, it is well to give lime, for lilacs seem to dislike sour soil, and express their dislike by refusing to bloom.

SPRAY FOR SCALE

Scale insects sometimes trouble lilacs, and there is a borer that makes life a burden once in a while. As this latter insect is unable to kill off plants if they are on their own roots, for the very simple reason that such plants continually send up new sprouts to take the place of those dying, the one best remedy for his depredations is in not planting grafted specimens. Grafting is usually practiced only with the fancy varieties, so there is little likelihood of getting grafted plants if one is purchasing only the common species or varieties. If, however, varieties are chosen from among the grafted stock, be sure to set them deep into the ground and keep the shoots which rise from the stock cut away as fast as they appear. Eventually the top will take root if you do this, and thus the plant will become an "own root" specimen in spite of itself.

Scale must be sprayed for, exactly as it is on apple or other trees. Consult a good spraying table, if scale appears; but unless it prevails on other material in a section, it will hardly infest the lilacs.





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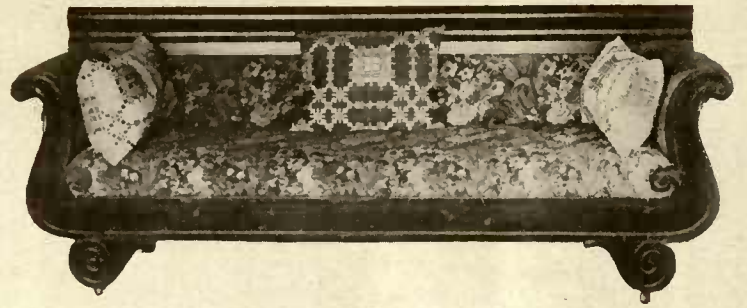
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MABEL F. BAINBRIDGE

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Knoll, "Lee's Surrender," and a hundred or two more. The sheep were raised; wool spun into yarn and dyed; the flax or cotton grown and spun generally by the same person or at least family who wove the coverlet. Weaving on primitive old looms was both intricate and laborious, but the worker felt amply repaid for her patience.

After their use for coverings for beds comes their value as portières. The spread was always woven in two breadths, sewed together in the center, so that it could be divided without injury. Half a coverlet makes a perfect width for an ordinary single door. They hang especially well, are heavy enough to keep out draughts, and can be taken down and washed, which is a valuable asset. If housekeepers could see the dirt which comes out of mine at their annual tubbing, the seldom cleaned velours would be discarded.



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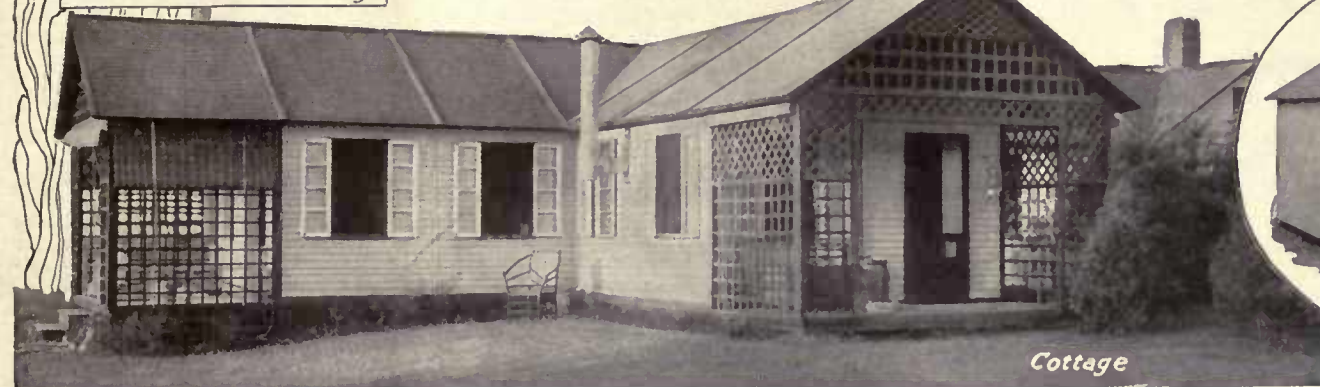
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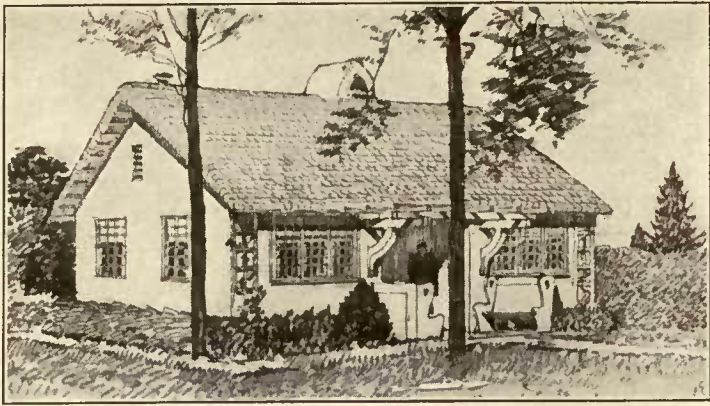
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Using Hand-Woven Coverlets

(Continued from page 74)

ed as much too dirty to be sanitary. Heavy coverlets make very pretty rugs. Either use your spread double or line it with ticking, or, if possible, something heavier and softer, otherwise it will not stay in place, nor will it stand hard wear. Personally I have always felt them too good to be walked on, although as a rug that does not get severe use, a heavy coverlet will give years of service.

The long old-fashioned sofa that originally boasted a haircloth covering is lovely upholstered with a coverlet, and if the left-over pieces are used on the reverse side as pillow covers, the effect is really charming.

So much for the specimens in good condition, but alas, we find many very much worn. Choose the strong, less used part, and cover the rest of an old-fashioned straight-backed chair; a small bit will cover a footstool to match. For the porch or den where a heavy table cover is desired, cut a square and make tassels for the corners from the ravellings. The poorest scraps, well darned, will cover sofa pillows.

As the principle motive in the guest chamber nothing could be more at-

tractive, especially if the furniture is Colonial. Use a coverlet on your four-poster; cross-stitch a runner for the bureau using the motives in the bedspread as a design, and the same color. Cover the seats of the chamber chairs with bits from a much worn spread. If the room is very large and can stand it, put a heavy coverlet on the floor, choosing blue and white, or better, grey wall paper if you are using the blue and white spread, and your room will have an air of distinction that no quality of machine-made furnishings could possibly give.

Some of the coverlets have very attractive borders which seldom show as much wear as the centers. Cut these borders off, and apply them to heavy crash to be used as over curtains. I use such a valance across the top of my dining-room windows, as I have English ivy climbing up the sides. The valance is a piece of crash nailed to a 2" board, which in turn is nailed to the top of the window trim. There is no fullness, and the strip of old blue and white spread, which makes the border, is very decorative.

The Possibilities of a Small Formal Garden

(Continued from page 49)

Then there should be plants put in especially for autumn blooming. The hardy lavender and white chrysanthemums, dahlias and Michaelmas daisies all are excellent fall bloomers and are consistent with the plan of this garden.

AS TO THE BOUNDARY

A low growing hedge of the Armoor River privet, cut with inverted curves, makes a beautiful outline for the garden, and does not hide it as would a straight high hedge. If there is room to plant flowering shrubs in the corners they give a sense of protection and an air of secrecy which is inviting to the birds. There are shrubs that bloom at all seasons in many varied colors and they may be selected to harmonize with the flower borders. Among those that should be chosen for this garden are *Spiraea Van Houttei*; the flowering

peach in tones of deep rose, pink and white; Japanese cherries; the mid-summer blooming buddleia, *Spiraea Wattereri*, the autumnal Rose of Sharon and crepe myrtle, and the abelia. The dwarf evergreens, trimmed in fanciful shapes, add formality to the small garden, and give a bit of life to it through the winter.

If there is ground outside the garden, a row of dwarf peach and cherry trees behind the hedge creates a lovely background. In any case, there should be dogwood, a red-bud tree, or an evergreen to break the sharp outline of your garden's edge.

The plan described here is practical for a suburban place where the land is limited, for this garden can be planted in a plot 70' x 100' or in even less space. The possibilities of the small formal garden are unlimited because it is adaptable to city, suburb or real country.

How Your Garden Grows This Year

(Continued from page 54)

So far, however, we have considered only surface cultivation. Let us suppose that we resume our little ramble in the garden early next morning. There in all likelihood we will find Pat knee-deep in the cabbages, and though there are no weeds to be seen, and his brogans are soaked through with the dew, he is hoeing away so joyfully that he has failed to notice there is no faintest wisp of smoke from his black clay pipe.

"What ho!" you say. "How now, fellow, I thought you used your steel only against your enemies, the weeds?"

"What hoe?" says Pat, looking up. "Why, the biggest one there was in the shed, to be sure. 'Tis stirrin' the soil I am this mornin', not choppin' weeds. Come back b' Sunday, and y'll see how they've thanked me for it. 'Tis a good stirrin' of the dirt like this afther a bit o' rain will put stout hearts into them."

And so it will be again, "Why?" Perhaps Pat could not tell you, but "there's a reason."

You may remember, if you studied

Alice in Wonderland in your course in Logical Folly at college, that at the tea party of the Mad Hatter and the March Hare, after finishing one course everybody moved along to a new place. A good stirring of the soil serves in a way to move the places along. It breaks up, pulverizes and redistributes the soil particles so that new food supplies are released to become dissolved in the soil moisture either immediately or more quickly than they would have been if left undisturbed. The loosening or stirring of the soil also gets the air through it, and in early spring while it is still cold, aids materially to warm it up—and air and warmth are both important in quickening the chemical changes in the soil, which must accompany or slightly precede vigorous growth.

WHEN TO CULTIVATE

Summing up, then, it is evident that we cultivate for three good reasons: To destroy weeds; to conserve soil moisture; to stimulate plant

(Continued on page 78)

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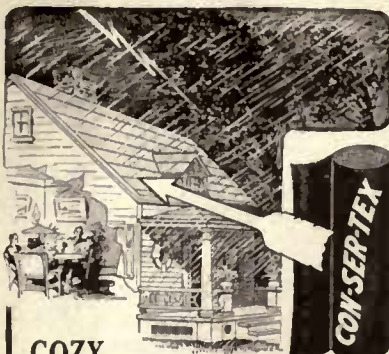
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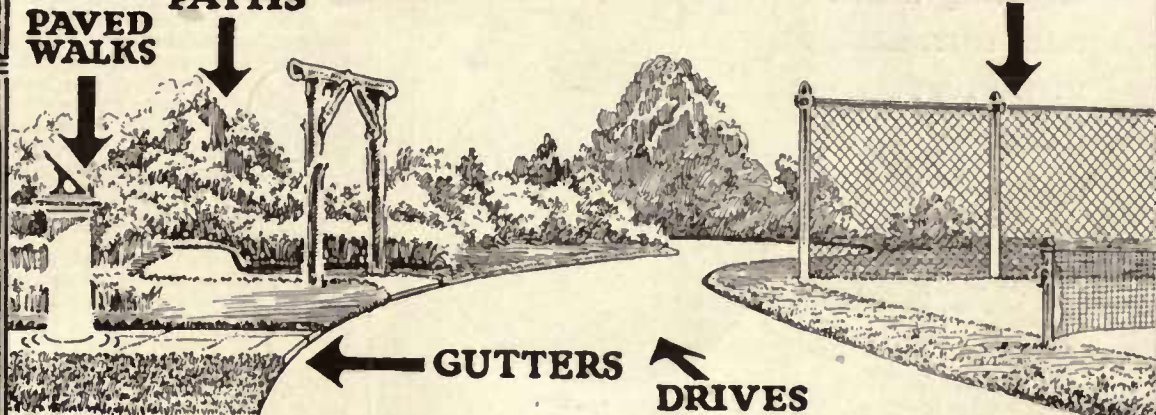
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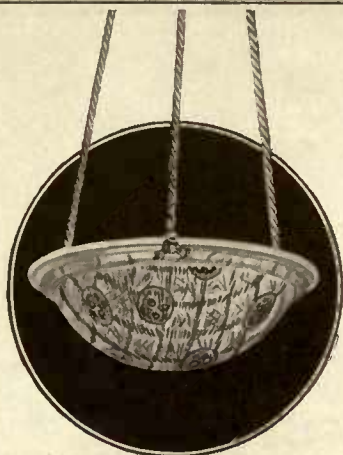
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NEW YORK CITY

How Your Garden Grows This Year

(Continued from page 76)

growth. These are all important. Naturally, there is some difference in the time and the way we cultivate to accomplish these results. This is a matter of practice and not of theory, but there are some guiding general principles which even the inexperienced gardener will find helpful to learn.

Cultivation primarily to remove weeds will, so the theorists tell us, never be necessary if we attend to it as frequently as we ought to to keep the soil loosened and stirred up and the dust or surface mulch maintained. But the garden where the gardener does not have to worry more about weeds than about either of these other things, at least a few times during the season, is in my experience very rare.

The weed seedlings will start as soon as or sooner than the vegetables you have planted. For that reason it is well to sow with slow germinating things, such as onions and carrots, and a few seeds of turnips and radish, just enough to mark the rows quickly. If a seed drill was used, this is not so necessary, as the roller on the machine will usually leave a mark to show plainly where each row is located.

WHEN TO CULTIVATE

The first cultivation should be given just as soon as the rows can be seen; if possible within ten days after planting. Weeds should never be allowed to get as far as the second true leaf. I think it would be no exaggeration to say that every leaf that a weed is allowed to form increases the difficulty of destroying it about 100%.

As a general thing you can easily get over the soil between the rows with a modern wheel hoe before the weeds in the rows can be taken out. But just as soon as seedlings are big enough to be distinguished, the first hand weeding—which is the most tedious and tiresome of all garden operations—should be done and done thoroughly. When weeding in the row, do not make the mistake of pulling out the individual weeds. Use a hand weeder, and touch over or break up with the fingers every square inch of surface. By so doing you will destroy with every weed that is big enough to pull, a dozen to a hundred that are just starting; and by establishing your dry soil mulch between the plants in the row as well as between the rows, the second crop of weed seeds will be stopped and some additional moisture saved for the little seedlings.

WHEN A VEGETABLE IS A WEED

A weed is in reality only a plant out of place. And when your plants stand too thickly in the row all but those you want are out of place, and are, as far as the others are concerned, weeds. It is just as important to thin out your little vegetable seedlings and give those remaining ample room to develop as it is to take out the weeds. Thin all of the root crops—beets, turnips, carrots, radishes, etc., except onions—as soon as you are sure that all the seeds are well up. Even a few days' delay will not only make the job a good deal more tedious but will mean greater injury and a consequent check to the plants which you want to save.

If, inadvertently, the weeds in the rows get quite large, you may find getting rid of them in a wet season a very difficult job. The quickest and the best way to do it is to cultivate shallow with a very sharp hoe

that will cut them off clean, just below the surface. Do this preferably on a very hot, bright or windy day. If they do not wilt and dry up quickly, there is every chance of their rooting again just the way that cuttings do; and you will find them much more difficult to kill than before, for each little plant will have a fibrous bunch of roots instead of a single tap root. To prevent this, if the plants do not wilt and wither by the next day after you have cut them off, go over the ground again and stir them up; or, if necessary, rake over and gather them up with a fork and wheelbarrow.

SAVING SOIL MOISTURE AND STIMULATING GROWTH

Cultivating to save soil moisture, or to maintain the dust mulch, should be given in general about every week or ten days, and always immediately after every rain. This sounds formidable, but isn't as bad as it seems, because this work, if the garden has not been allowed to become weedy, can be done with the greatest rapidity. Light, shallow cultivation which will leave the ground loose and level is all that is needed, and with the wheel hoe one can walk right along and still do a good job.

Cultivation to stimulate plant growth is a little more difficult matter, both in the work to be done and judgment as to when it is best to do it. As soon as the little plants are well started, it will be well to change your tactics and give a deep cultivation which will pulverize and stir the soil for some inches in depth and loosen it up thoroughly. This should be repeated during the early stages of growth frequently enough to keep the soil from getting packed down and hard at any time.

As the plants grow larger and the soil between the rows becomes filled with roots, more care will have to be exercised to see that injury is not done by cutting off too many roots. This is more likely to occur where deep cultivation has been neglected during the early stages of growth and the roots have been consequently grown near the surface. With some shallow feeding crops such as corn greater care must be exercised than with the general run of things. As vegetables and flowers rather take to a light hilling, this may to some extent be substituted for deep cultivation in the later stages of growth, as it answers the same purpose of providing increased available food supply for the hungry roots.

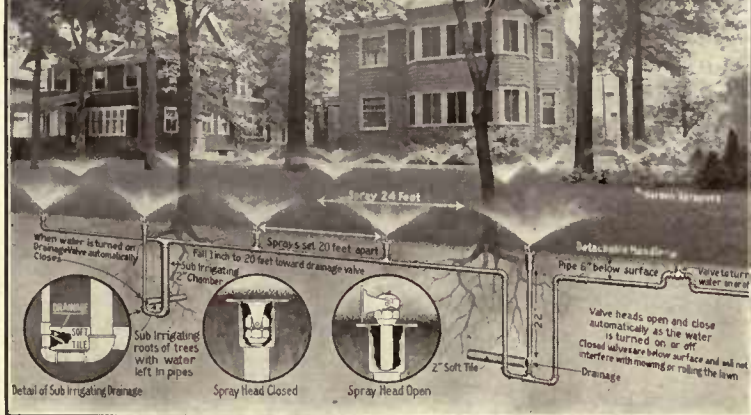
And now a word as to how to cultivate. I have spoken of Pat and his hoe. And his hoe is not to be despised. You must have it for some jobs—but if your garden is of any size, do not think of attempting to do the work in it without an up-to-date wheel hoe. Procure one of the double wheel type; this can be used both as a double wheel and as a single wheel hoe, and you will need both kinds for different jobs.

In cultivating to remove weeds, use for the first time either hoes with extra high heels or standards (they are called Greenland hoes, and do not come with the regular wheel hoe equipment), or, if your soil is free from stones, the disk attachment. Both of these shave very close to the row without throwing any soil over the little seedlings. For the destruction of larger weeds the ordinary hoes, kept sharp, do quick and effective work. For weeds in your flower garden and in the rows and around hills of melons, etc., where a

(Continued on page 80)

Brooks Lawn Sprinkling System

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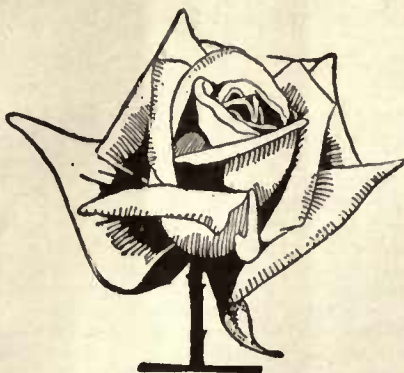
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How Your Garden Grows This Year

(Continued from page 78)



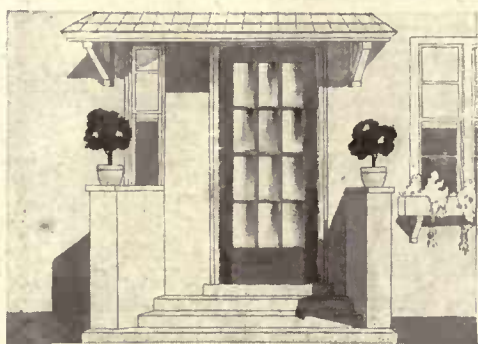
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wheel hoe cannot be used, choose the smallest and lightest hoe you can find, and keep it sharp. The heavy, old-fashioned, clumsy draw hoe makes needless work for the gardener who insists on using it, unless he has big weeds to chop out, or very hard ground or a lot of hilling to do.

In cultivating to save soil moisture by maintaining a dust mulch, either the regular flat hoes on the wheel hoe, or a gang of vertical teeth which lightly tear through the soil instead of under it may be used. Sometimes where there is a considerable crust the ordinary hoes merely cut under it, leaving it intact. Whenever a crust forms always break it up thoroughly, even if you have to go over the garden two or three times in succession. In a light, clean soil, free from trash and stones, the "rake" attachments can be used to good advantage. The dust mulch should be maintained even after the plants are grown enough to make it difficult to get through the rows with the regular wheel hoe. For this work use a scuffle or slide hoe. The modern form works much the same way as a wheel hoe, being adjustable to a regular depth. They do better work, and do it much easier than the old-fashioned plain push hoe. In the

flower garden an ordinary scuffle hoe, or a prong hoe may be used; but it is just as important to keep up the soil mulch here as in the vegetable garden.

For deep cultivation or stirring of the soil, the regular cultivator teeth on the wheel hoe can be used during the early stages of growth. For later work I like the little one-piece gang of three cultivator teeth so constructed that the inner one cuts the deepest and the widest and the one nearer the row the narrowest and the shallowest. For hilling and deep cultivating in wide rows, such as potatoes, beans, and celery, the regular plow attachment for the wheel hoe does very quick work.

If you are just beginning your garden work, let me advise you by all means not to skimp on the tools you get. Be generous with yourself in this regard, and buy the best of whatever you do buy. Then take care of it—that is the right policy to pursue if you want to have the upkeep expenses for your garden held down to the minimum. To get good results cultivation must be thorough and frequent. With good tools, it is easy; with poor ones, it is difficult and discouraging. And discouragement is bad for garden success.



Spring Flowers for Winter Days

BLOSSOMS are always welcome about the house, and never more so than during the bleak winter time. The present writer has tried, with great success, a plan by means of which any quantity of the most lovely spring blooms may be secured with a very small amount of trouble. The scheme may be followed at any time after the turn of the year and, if a few precautions are taken, it is nearly always satisfactory. Branches of any kind of spring flowering tree or shrub are gathered. Some kinds are naturally more attractive than others but amongst the best may be mentioned ornamental cherry, wild plum, almond, ribes and Japanese quince. These are only a few of the suitable subjects, and the list might be very much extended.

When picking the branches it is a good plan to see that these are of a nicely balanced growth. Try to secure some boughs of really artistic design. Another matter of importance is to make sure that there are a good number of flower buds on the stem as distinguished from those which will produce mere leaves. It is not difficult to decide between the two for, in almost all cases, the buds which will produce blossoms are thicker and somewhat more blunt at the tip than those which will be responsible for foliage alone.

DISPLAYING THE BRANCHES

It will now be needful to gather together a number of bowls and jars to accommodate the branches. These should be filled with water and it is a good plan to drop a lump of charcoal into each. This is not essential providing the water is changed very frequently. At the lower portion of the stem of each branch gathered cut away the rind for 3" or 4". This

will aid the bough in absorbing water more freely than otherwise.

The boughs are now arranged in the jars or bowls and these are finally conveyed to a sunny window. The rapidity of the stages of development will depend very largely upon the warmth of the apartment. When the temperature is fairly high the buds begin to swell very soon; first of all the leaves peep out and finally the blossoms appear on the scene. In quite a short time it is possible in this way to have an immense quantity of the most lovely spring blossoms without any expense and with extremely little trouble.

FORCING AND RETARDING

In order to provide a succession of bloom it is a simple matter to start the boughs as indicated at intervals. Should it be desired at any time to retard development this will be found to be an easy matter. The only thing to do is to place the boughs (in the jars, of course,) in a dark, cool place; the position must be frost free. Here the branches can safely remain in a state of suspended animation for a week, or even longer, at the end of which time they can be brought out into the light again.

Branches from any of the common garden trees, which do not flower attractively, can be treated in this way for the sake of the delicate green foliage which they will produce. The pretty leaves will come in very usefully for arranging with the sprays of spring blossom and the combination will be a glad sight on a dull winter's day. Flower and foliage brought out in this manner will be found to have a lasting quality which is wanting in growing stuff developed on more ordinary lines.

S. LEONARD BASTIN.

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JUNE

House & Garden

The Garden Furnishing Number

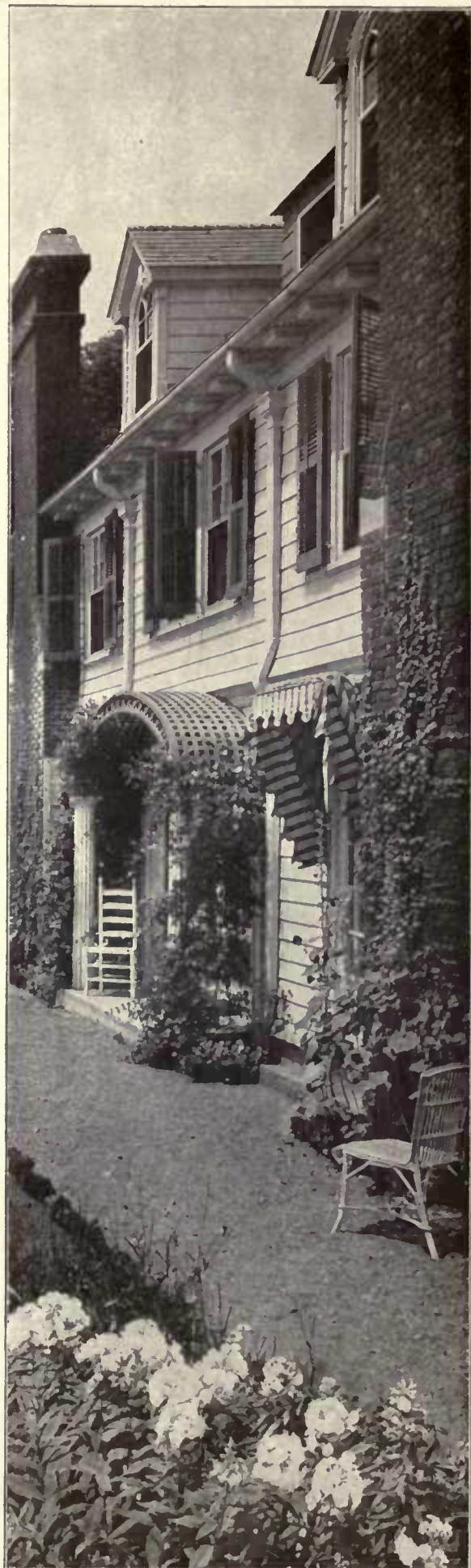
How to build a tennis court; when to prepare a lawn; where to install a garden pool; where to buy delightfully outrageous painted furniture; designs by our own artists for out-of-door living rooms—these are a few of the things by which June House & Garden has planned to lure you into your garden this summer; and, once out, to keep you there.



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The Gay and Radiant Ladies of French Prints

(Continued from page 21)

the arms, the dedication and all of the letters.

These different "states" vary in rarity and consequently in price, the more plentiful editions having little appeal to the collector, who keeps his precious engravings in portfolios, and being low enough in price to bring them within the reach of the home builder who wants them merely as decorations for his walls.

Again, the collector wants nothing to do with a print if its margins are cut away, or if it has suffered damage in any part. However, for decorative purposes, when they are mounted and framed, these prints produce just as good an effect as any other. Cheapest of all are the almost perfect modern reproductions of the best of the old prints, some of which are so fine as almost to deceive an expert, and which, aside from the sentimental value of having an "original," produce much the same effect of daintiness and elegance in a room that the genuine example is sure to give.

Many 18th Century copper plates still exist in France, and modern impressions are being made from them, but they are of little value, the lines being blurred and feeble and the effect lacking the brilliancy of the old work. The plates have been "worked over" time and again and much of the detail is changed.

THEIR QUESTIONABLE NAUGHTINESS

Although not having the "strength" of the old English mezzotints, French line engravings and color prints of the three decades preceding the Revolution certainly lack the insipidity of the English productions. They have the vivacity and the sparkle of French life when France was the center of the world's gayety. English engravings had a much longer life, and have always been considered quite "proper," while French engravings until recent years were held to be more or less "improper," whether they were or not. Custom house officials both in England and America used to destroy them as being unfit for admission. Even De Launay's splendid "Les Hasards heureux de l'escarpolette," engraved after the

celebrated painting by Fragonard, "The Swing," was once destroyed at Dover as being likely to corrupt the English taste! This work is now regarded as one of the most beautiful products of the engraver's art, and the perilous flight of the lady through the air, propelled in the swing by the arms of Fragonard himself, while the lover looks on from the ground, is not regarded as in the least improper.

These prints reproduce the very spirit of the times of Louis XV and Louis XVI, light hearted and gay, and make an artistic unity with the furniture and wall decorations of the times. They emphasize the character of the contents of a French room, being at once a part and a complement thereof. Scenes are depicted of pleasant domesticity, of various forms of pleasure, and of love.

THE MASTER ARTISTS

Daintiness and delicacy of tone are the characteristics of the French color prints, the prevailing color being blue,—blue in varying shades, fading softly away and never aggressive or glaring. The artists whose works are most prized are Janinet, Debucourt, Descourtis and Desrais. The prints of Debucourt are inimitable, and his work, as well as that of Janinet, has a pure and limpid opalescent tonality that has proved the despair of modern imitators.

These men were the engravers, and they worked mainly after paintings by Baudouin, Lavreince, Fragonard, St. Aubin and Moreau. Strange to say, prints after the works of greater artists, such as Boucher, Lancret, Watteau and Chardin, were never on the whole successful, lacking as they did the elements necessary to successful reproduction. They were stylists, whose peculiar charm it was almost impossible to convey by means of the engraved line.

Among the more famous French prints may be mentioned "Le Promenade publique," by Debucourt; "Less Hasards heureux de l'escarpolette" and "Le Billet doux," by De Launay; "Le Coucher de la mariée," by Moreau and Simonet; "Le Concert," (Continued on page 84)

Appropriate Furniture for the Country House



That the charm of its rustic environment may be fully realized, the modern country house, with its many-windowed rooms and broad vistas of green lawn, requires fine discrimination in the selection of its furnishings.

In this interesting establishment, for two-score years devoted *exclusively to Furniture* there are gathered together those appointments which will impart to each room decorative distinction and a pleasing sense of *appropriateness*.

The reproductions and adaptations of Old World Cabinetry on view here recall every notable epoch in Furniture history and include many unusual pieces not elsewhere retailed—available here, withal, at no prohibitive cost.

Suggestions may be gained from *de luxe prints* of well-appointed interiors, sent gratis upon request.

New York Galleries
Grand Rapids Furniture Company
INCORPORATED
34-36 West 32nd St., New York

The Gay and Radiant Ladies of French Prints

(Continued from page 82)

by Duclos; "L'Amour," "La Folie" and "L'Indiscretion," by Janinet, and finally, "La Soirée des Tuilleries," by Simonet.

The greatest collection of French prints in America is that of Mr. Widener. It comprises about 500 specimens and represents in value approximately \$500,000. Many of the prints are of the greatest rarity, the wrath of the Revolutionists throughout France having consigned to the flames all but a very few specimens. Another notable thing concerning this collection is the freshness of the colors, the prints having been kept away from the light as much as possible for a century and a quarter. During Revolutionary and Napoleonic times they were kept hidden by their owners, so as to prevent their destruction; later they were kept in the portfolios of collectors, so that light has only partially dimmed their pristine beauty and bright coloring.

Having chosen your print and made up your mind just where you are going to place it, the task then devolves upon you of choosing a proper frame. It is not at all safe to leave this matter to the frame maker, for the setting of a French print is just as important as anything else in a French room, and if a mistake is made, the whole effect may be marred. Even a Whistler frame won't do. Two styles are eminently appropriate. One is a simple little carved frame with an ornamental top—a crest of some sort which, however, must not bend low enough to obscure any of the picture. The other is a beautiful little ribbon design lightly and coquettishly flowing all around the print.

One point remains. A person may grow tired of the mastery of a Rembrandt, of the beauty of a Titian, of the repulsiveness of a Degas, but one never will grow tired of a French print. *Voilà!*

The Surest Flowers for This Summer's Bloom

(Continued from page 27)

which are truly gigantic in size. In selecting varieties for the same bed, choose colors which will harmonize, or solid colors which will produce a striking and artistic effect. The height must also be considered, for they range all the way from 2½' to 6'. Three dozen bulbs, will plant a circular bed about 10' in diameter.

Like dahlias, the roots may be started inside in March or early April and set outside after danger of frost. In planting the bulbs, it is best, as with dahlias, to plant single or double roots in preference to whole clumps. Only one or two should be put in a place. They like very rich soil and need abundance of water. The roots should not be planted deep, the eye or tip of the tuber being about level with the surface after being covered and the soil lightly pressed down.

Another excellent flower from many viewpoints is the tuberous rooted begonia. To produce immediate effects when planted out, they should, of course, be started earlier indoors. But if set out late in May in a rather light, rich soil, and kept well watered as they begin to develop, they will reach the flowering stage very quickly. Until frost they will be an ever-increasing mass of bloom. The bulbs, which are round and fleshy, should be planted with the concave side up and not covered very deeply. In light soil they can be put in 2" or 3" deep, but only barely covered at first, the soil being filled in later for better support. Two new double sorts, especially worthy of trial, are: Zeppelin, a rich orange and scarlet; and Lafayette, bright crimson. The plants are quite dwarf, not over 1' high, but they flower with the greatest freedom.

THE BEST BULBS FOR FOLIAGE

For an effective background for plantings of bulbs or flowers or a tropical effect on the lawn, *Caladium esculentum* ("Elephant's Ear") is the best thing to use. Given a rich soil, a somewhat shady position and plenty of water, it grows with the most marvelous rapidity, throwing up gigantic leaves several feet in length, and over 2' wide. The fancy-leaved caladium may be grown outdoors successfully under the same general conditions.

Other plants of tropical effect are some varieties of the calla lilies:

Richardia Elliottiana, which has large yellow flowers with healthy dark green foliage spotted with white; *Alba maculata*, with green leaves mottled white and white flowers with black centers. Plant them out in May after the ground is thoroughly warmed up. They may be dug up in the fall and stored for the winter like other summer flowering bulbs.

Two very pretty and very cheap little bulbs (they cost but about two cents each in quantity) are the "Irish" anemones and summer-flowering oxalis. The former have dainty flowers of various colors 4" or more in diameter. The latter, while growing only 1' or so in height, produces the greatest profusion of pink or lavender flowering clusters. Both are good for edging and bouquets.

SUMMER HYACINTHS AND ISMENE BEANS

Of more imposing growth are the summer hyacinth and the giant Ismene bean. The former produces large, bushy plants of lily-like foliage, and throws up imposing stalks of flowers which look not a little like the well known hardy yucca, or Adam's Needle. The Ismene is still unknown in many gardens; it is one of the quickest of all bulbs to produce results, flowering within a few weeks after planting. The white flowers somewhat resemble a giant amaryllis, but are much more graceful and artistic in form. Either the hyacinth or the Ismene can be used with telling effect against a wall or a background of evergreens or shrubs.

Two bulbs of somewhat similar habits to the gladioli are montbretias and tigridias, or shell flowers. The newer or giant flowering montbretias are distinct from the old sorts and worthy of a place in any garden. They produce strong flowered stems resembling those of the gladioli, 3' to 4' in height, with individual flowers opening to a width of 3" to 4". They are quite hardy—in fact survive winters where the gladioli perish—and can be planted early. Even the finest varieties cost but 40 to 70 cents a dozen. The tigridia is one of the most gorgeous, and also one of the most distinctive of all garden flowers. It is doubly valuable because of its long continued season of bloom.

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The porch of a HOUSE & GARDEN subscriber shows a pleasing and livable use of brick flooring, screen panels and white furniture

Midway Between House and Garden

(Continued from page 35)

and green in foliage and birds. We can take this linen as the chief point of decoration. It is too striking to be used in large quantities, but used as a valance one gets color that challenges the brilliancy without on sunny days and gives the impression of sunshine and warmth on dull days. The undercurtains, which serve only to soften the light, can be of grey scrim hung in straight, soft folds.

The furniture will be grey enameled—a pair of rush seat peasant chairs, a wooden bench, some useful wicker that makes no pretense at decorative effect, and a long, narrow, low table painted grey with green mouldings. At either end are two orange bowls for fruit or flowers. At either side of the porch mantel, which is brick with orange bonding, can hang two wrought iron brackets. One visualizes flowers in them, or ivy twined against the high, semi-circular back.

BRACKETS AND FIXTURES

Wall brackets of iron, tin, wood, rush and reed are becoming more and more a necessary adjunct to the properly furnished porch. The holders themselves are semi-circular that they may fit snug against the wall, and the flowers are contained in a galvanized pot that slips into the pocket of the bracket. It is highly important that the decorations at the back of the bracket be interesting and not grotesque. Unfortunately many impossible wooden flower holders have been put on the market. It is silly to try to make a holder for flowers more interesting and colorful than the flowers themselves. Fancy modest mignonettes trying to hold their own against a gaudy, pecking, beetle-eyed parrot!

There are many interesting mantel garnitures for the porch fireplace. An Italian majolica plaque, crudely done, is always telling and suitable. A wrought iron grill, repeating the design of the fenders and andirons below, or a large wrought iron framed mirror will make striking overmantels. The iron could be painted and antiqued, repeating the

colors prevailing in the upholstery. The most suitable lighting is had from wrought iron torchers. One design, made after a bird cage stand, holds a simple, striped parchment or tin shade. Such a lamp, with the leaves and foliage touched in green, would add distinction to any porch.

Six-sided lanterns of the linen or cretonne of the upholstery are easily made. One has to get the wire frame made and then the linen is tightly stretched over it. They may or may not be shellaced. Both lighted and unlighted they add interesting color spots to the porch.

A LIVABLE PORCH

One porch I know, furnished mainly in Canton furniture, has for its color Tango and Prussian blue. The floor has Tango colored tile with a border of blue. The curtains were made of theatrical gauze dyed with benzine in which had been mixed burnt Sienna and raw umber paint, making them a copper color. The linen has small vulture-looking birds in white and dark brown, and the curious flowers are of Prussian blue. This was used to cover two wooden settles. The lamps were of copper and so were the two tall candlesticks on the mantel above the fire. The fireplace utensils were of copper as well. One Prussian blue bowl stood midway on the mantel shelf, and in either corner were jars of crackleware pottery showing blue and copper where the glaze had been overfired. Two rugs by the entrance were of heavy squared fiber in browns and black, and before the fireplace was a big black bear rug. There was nothing very expensive about the porch, and it was restful and thoroughly livable.

One often gets in the way of thinking of porches as places where we sit only to hide from the blistering sun. If the truth be told, we use the porch quite as much at sundown and in the evenings as in the day. Hence we welcome a mellowness of color and the comfort of deep chairs in this spot which lies midway between house and garden.





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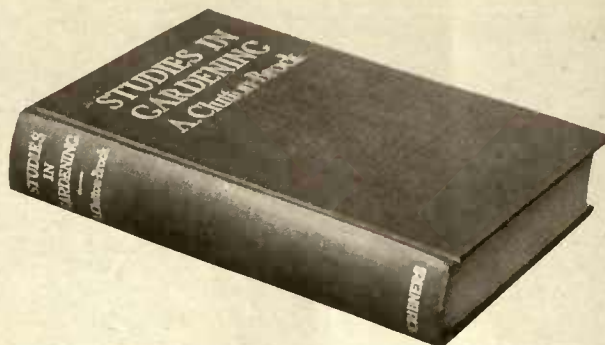
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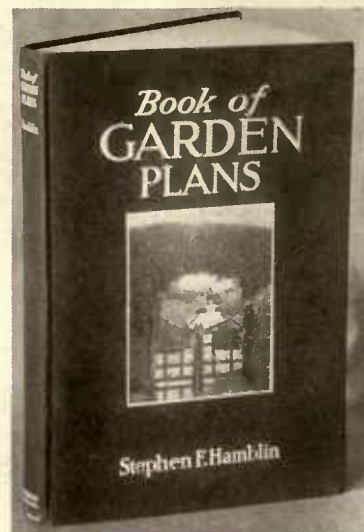
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A ROW OF GARDENING BOOKS

That the general principles of tree repair are the same for both sides of the Atlantic is clearly shown by A. D. Webster in *Tree Wounds and Diseases* (Lippincott). The book is English throughout, but there is much in it that the American lover of trees can profitably take to heart. It is more comprehensive than the few previous volumes on the subject which have appeared from time to time, and includes special chapters on injurious insects and the care of fruit trees. It should be in every horticultural reference library which makes any pretensions to completeness.

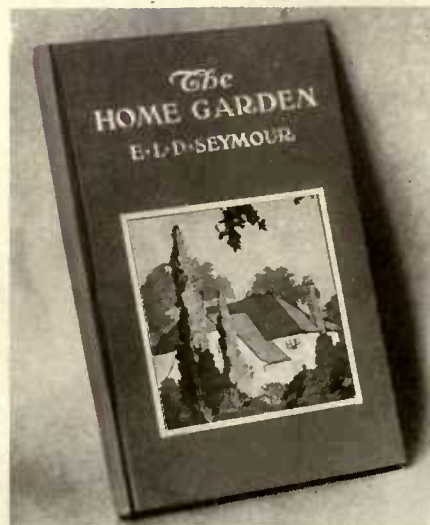


The normal child never lived who did not love birds and animals, and we cannot conceive of one to whom colored pictures of these same creatures would not appeal far more strongly than mere printed descriptions. So in the *Wild Animal Primer* (New York Zoological Society) we have what should prove a most excellent little gift book for the small boy or girl. There are in it forty-nine simply written animal stories which should hold a child's attention while at the same time giving information, and for each one is a colored photograph of the bird or beast described. The pictures are made in stamp form and supplied in a separate envelope, so that the child can paste them in their proper places. The book has the official approval of Director Hornaday of the New York Zoological Park, which is ample guarantee of its authenticity and educational value.

training up trees, hedges, woody vines and cane fruits in the way they should go. Profuse illustrations make every step clear, for they show not only what should be done but the various tools and appliances wherewith to do it.

Better than ever is the new and revised edition of L. H. Bailey's "The Pruning Manual" (Macmillan). To say that the book is a standard is but an inadequate characterization; rather is it the last word in

In *Studies in Gardening* (Scribner's) Mr. A. Clutton-Brock has given to the flower loving world a book which is as nearly exhaustive in its particular field as any we have seen. With marked skill the author has combined charming literary style and ideas with practical information. If we wished to generalize, we might say that here is a book primarily of impressions and suggestions, rather than instructions. Secondly, however, a careful reading will disclose a fund of practical information which is at once adequate and well presented. Unlike most English gardening books, the differences from our American floriculture have been taken care of by the careful editing and footnotes of Mrs. Francis King, than whom we know of no one better qualified to judge of flower conditions on this side of the Atlantic.



No gardener or student of landscape can pick up Stephen F. Hamblin's *Book of Garden Plans* (Doubleday, Page & Co.) without seeing at a glance that it is a strikingly sane and sensible volume that is practical in the best sense of that over-worked word. Without a non-essential line the author presents some twenty blueprint plans with their accompanying keys, a brief synopsis of the conditions to be met in each case, and numerous halftone illustrations showing the individual effects which can be ob-

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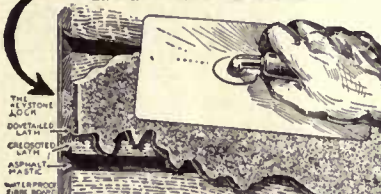
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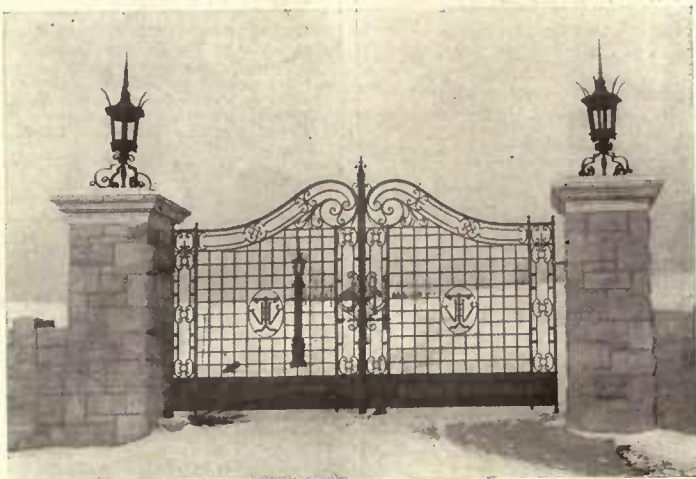
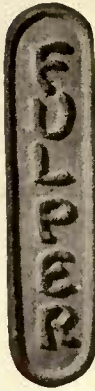
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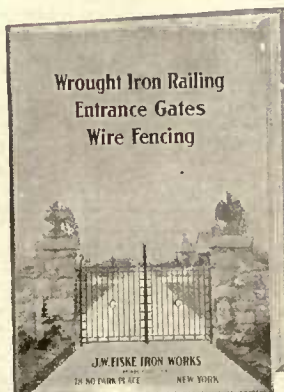
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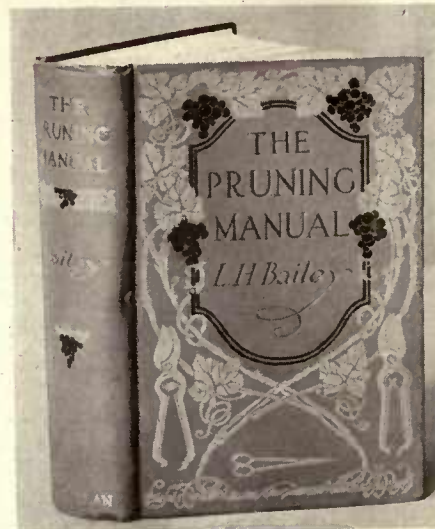
(Continued from page 88)

tained with certain plants, shrubs and trees. Each plan represents some concrete case which has actually been worked out, ranging from the five-acre farm home down through the village home, the small suburban lot, and the informal garden to the tiny wall garden and the individual poppy bed. The various treatments are such that they can be readily varied to meet almost any situation, and with the supplementary general information in the last pages they make up a book that is perhaps unequaled in its special field.

Many good suggestions for improving the home grounds and flower garden are contained in the ten chapters of Mary H. Northend's *Garden Ornaments* (Duffield & Co.) Miss Northend's work as photographer



by their modern qualities but also by the long line of their ancestry which stretches back for centuries into the history of the Orient. Mrs. Edward Harding has given us here a volume which is in every sense a peony monograph. The plant in history; its development from the early Japanese forms; how, when and where it should be used in the garden and landscaping schemes of today; cultural directions and propagation—all is fully described and finely illustrated, partly in color.



"This little book is designed to serve as First Aid to the beginning gardener," says Frances Duncan in the foreword to her *The Joyous Art of Gardening* (Scribner's). Admirably, indeed, is the idea carried out through 240 pages of just the sort of things the newcomer to the gardening game wishes to know. Glance at some of the chapter headings and then, remembering that under each are non-technical, common-sense suggestions and instructions in word and picture, you can imagine the value of the book. Here are a few: Fitting the Garden to the House; the Garden in Town; The Back-yard Fence; What You can Do With a Lattice; What to Plant; Why Gardens Go Wrong; How to Set Out

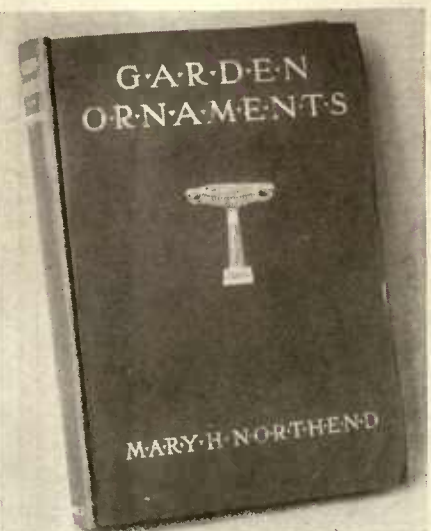
and writer is well-known to readers of *HOUSE & GARDEN*. The present book considers, in both photographs and text, such garden features as pergolas, arches, tea-houses, garden steps, paths and borders, seats, pools and fountains.

Plants; How to Succeed with Annuals.

Those to whom the imaginative style of pseudo-natural history writing appeals will find in *The Human Side of Trees*, by Royal Dixon and Franklyn E. Fitch (Stokes), as high flights of fancy as could well be asked. Those of a more Burbankian, literal turn of mind, however, will read it with distinct scepticism, while admitting that the illustrations are excellent and well presented. One who is familiar with tree facts, can hardly be expected to believe such statements as, for example, that an Adirondack spruce attains a diameter of 12' in 180 years. Yet in one respect the book is superior to Mr. Dixon's earlier work, *The Human Side of Plants*: it contains fewer misstatements and less erroneous reasoning from effect to cause.

But a brief dip into *The Book of the Peony* (Lippincott) would be needed to convince the most doubting that the popularity of these perennials is fully justified not only

Partly essayical and partly practical, the little book which E. L. D. Seymour has written under the title *The Home Garden* (American Seed-tape Co.) is calculated to stimulate interest in flower as well as vegetable growing. Forty-eight of the commoner vegetables and flowers are shown in color, and several pages are devoted to concise directions for the more important of garden operations.



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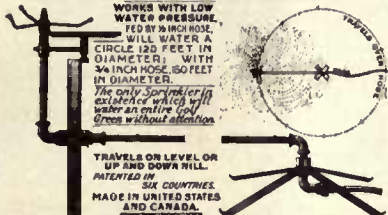
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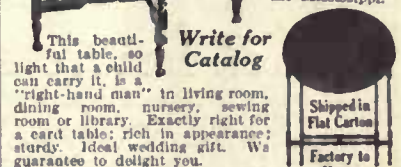
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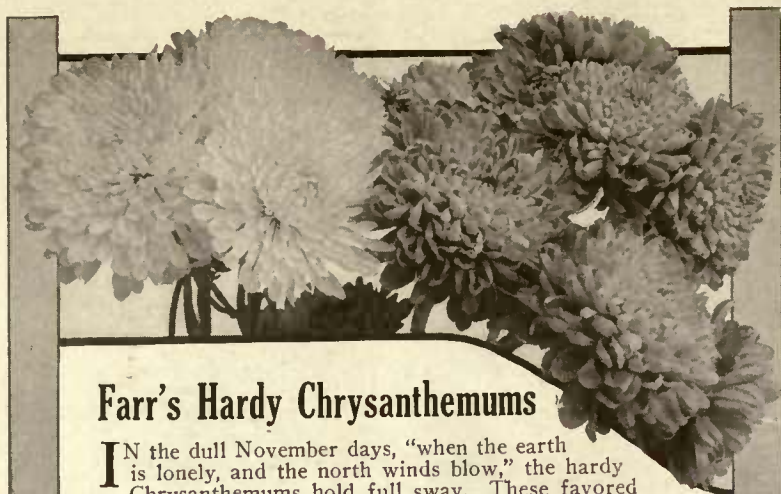
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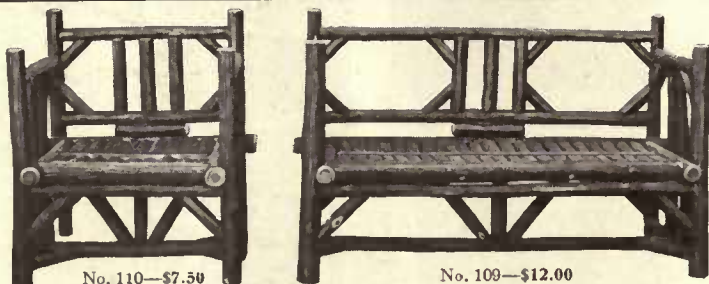
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Fighting the English Sparrow

IT was Dr. Henry Van Dyke, I think, who once said that "the kingdom of ornithology is divided into two parts: real birds and English sparrows." That the Princeton sage spoke accurately and with full knowledge no reasonably observant person can deny, for of a truth the small bundle of imported feathers that is scientifically known as *Passer domesticus* has by way of birthright an inexhaustible fund of hardihood, aggressiveness and sheer, blatant, brassy "nerve" that sets him widely apart from our own native birds and justly merits for him the enmity of right-minded folk.

It is hardly necessary here to go into the many tangible concrete reasons for the feeling against this rat among birds—his destructiveness to garden crops, antagonism to many of our most desirable native birds, his generally quarrelsome disposition, filthy habits, etc. These are all common knowledge to countryman and suburban dweller alike, but the methods which can, and should, be used to decimate, if not actually eradicate, the sparrows from any given locality are deserving of consideration and application. Briefly, and in order of importance, they are: Destroying nests, shooting and trapping.

DESTROY THE EGGS

Without becoming involved in the time-honored argument as to whether the hen preceded the egg, or *vice versa*, it is obvious that the future supply of sparrows would be seriously curtailed were all the eggs in any breeding season destroyed, or at least the nests broken up before the young were old enough to fly. Every full set of eggs that is prevented from hatching means five or six less sparrows a few weeks hence, and, as an egg cannot fly away and chatter derisively from your neighbor's ridge-pole when you go after it, you will derive much satisfaction.

The nesting season begins very early—often in the first part of March you will see some of the more ambitious "Englishers" commence their housekeeping—and continues well into the summer. Keep a sharp watch on the birds, as they prospect about the eaves of the house, the hollows of old apple trees, the boxes intended for worthier tenants, the rafters of barns and outbuildings, the waterspouts, leaders, cornices, and similar places. When a nest is completed and the eggs laid, tear it down. If you cannot reach it in any other way, get a long pole with a hook on the end, and use that. In two weeks go the rounds again and keep an eye open for new sites, for English sparrows are nothing if not prolific and persistent, and a fresh crop of nests will be ready for gathering in a surprisingly short time. The more coöperation you can get in this work the better, and a regular campaign of destruction should be organized if possible among the neighbors.

While it is true that sparrows will nest in almost any properly sheltered place, perhaps their favorite site is a bird house put up for martins, bluebirds and the like. Once let a pair take possession of such a home and they will usually hold it against all comers, but if the bottom of the box is hinged so that it can be opened from below, the nest may be readily and effectually broken up. Arrange the hinged bottom so that it is held closed by a hook or turn-button which can be reached and operated by a pole, and when you judge the nest within is completed, unhook the bottom and let the contents of the

box fall unceremoniously to the ground.

Another plan to discourage the sparrows is to have the entrance opening of the box too small to admit them. A circular doorway one inch in diameter will be large enough for house wrens, but not for sparrows. Of course, it will not do for bluebirds or martins.

POTSHOTTING SPARROWS

The method second in importance for cutting down the sparrow supply is, in my opinion, shooting. There are many occasions where this plan cannot be followed because of the proximity of other houses, etc., but on suburban and country places effective shooting can, with care, be done.

The best plan is to bait the birds with grain, spreading it in a long, narrow strip on some level piece of ground, and allowing the flock, which will soon discover it, to feed there undisturbed for several days. Then secrete yourself about twenty-five yards away with a shotgun loaded with a heavy charge of No. 10 shot, and when the bunch has gathered for the feast, rake them fore and aft along the length of the grain strip. Often a single, well-directed shot will in this way account for thirty or forty birds, and, after a few days, you can repeat the performance in another place. In cases where the sparrows are accustomed to feed in chicken yards, a long board may be set up on posts, the grain scattered along it, and a shot fired without danger to the poultry.

Another method of shooting is to use a .22 rifle and pick the birds off one by one as opportunity offers. This, of course, calls for a certain degree of skill and due care as to whether each bullet will go after it passes through or by the mark, but if practiced persistently its effect on the sparrow supply will be considerable. A friend who lives at the edge of a small town tells me that with his .22 equipped with a telescope sight and a silencer he rarely fails to connect with one or two sparrows every morning before going to business, and his monthly total is astonishing. Let me repeat the caution, however, to be very careful in what direction you shoot, for the tiny .22 bullets have a wicked speed that makes them really dangerous, even after they glance.

TRAPPING METHODS

There are several more or less complicated sparrow traps now being manufactured and used, but I doubt if any of them is more successful than the old-fashioned, simple "sieve" trap. This is merely a shallow box four or five feet square, bottomless, and with a roof of $\frac{3}{4}$ " mesh wire, the whole painted an inconspicuous gray or green. This is laid on level ground, and one side is raised 18" or so by means of an upright stake driven into the earth, food being scattered inside and the sparrows allowed to come and go at will until they become thoroughly convinced of its harmlessness. Then substitute for the stake a straight stick, the lower end resting on a chip or small stone, the upper end lightly supporting the trap, and having a long cord attached, which is carried to some place where you can watch without being observed. Now, when the flock is well within the trap and busy with the food, simply give the cord a strong jerk and let the whole contrivance fall on top of them. R. S. LEMMON.

House Garden



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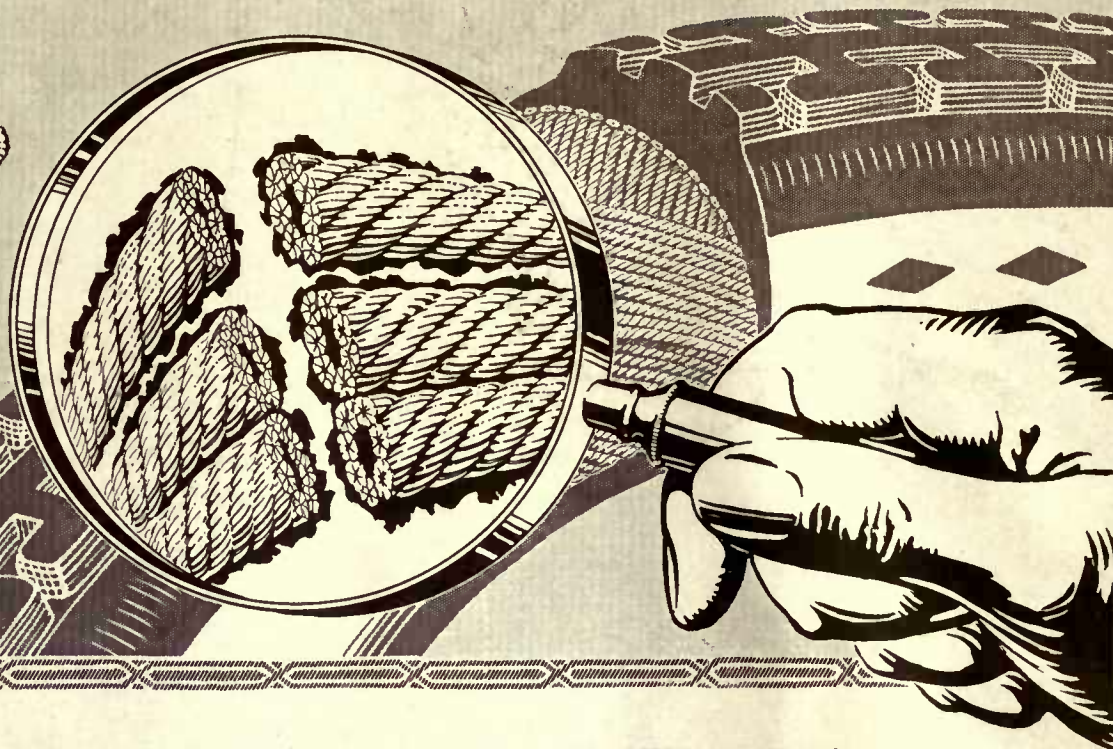
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many-ply tires—the great destroyer of tires.

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Moreover they give a style, a smoother riding comfort and gasoline saving economy you can not afford to deny yourself.

THE B. F. GOODRICH COMPANY, Akron, Ohio

Goodrich also makes the famous Fabric Tires—Black Safety Treads

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House & Garden

13



JUNE, 1917

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THE SMALL HOUSE NUMBER

THE Small House Number is based on the theory that good goods come in little packages.

Heretofore, the small house has universally been considered the cheap house. Because it was small and because it was cheap, it could be forgiven many lapses of good taste in its architecture and its furnishing. This fallacy will soon be exploded. Good taste is fast becoming common property and the man who does not exercise it in the construction and decoration of his little house, will soon enough be taboo. The small house should be a miniature of a big house, a simplification of a larger and more elaborate house, and the same discrimination that is employed in furnishing the expensive homes should be exercised in furnishing these palaces in *parvo*.

Here, then, are good small houses, good interiors for small houses from which the prospective home builder can take her choice.

An article on "The Stucco House" will consider that type—the most feasible for the money. "Small House Living Rooms" takes up the inside story. So does the article on using up waste corners



The Colonial house, always a popular type, will be shown in varied forms in the July issue

for closets that really hold things.

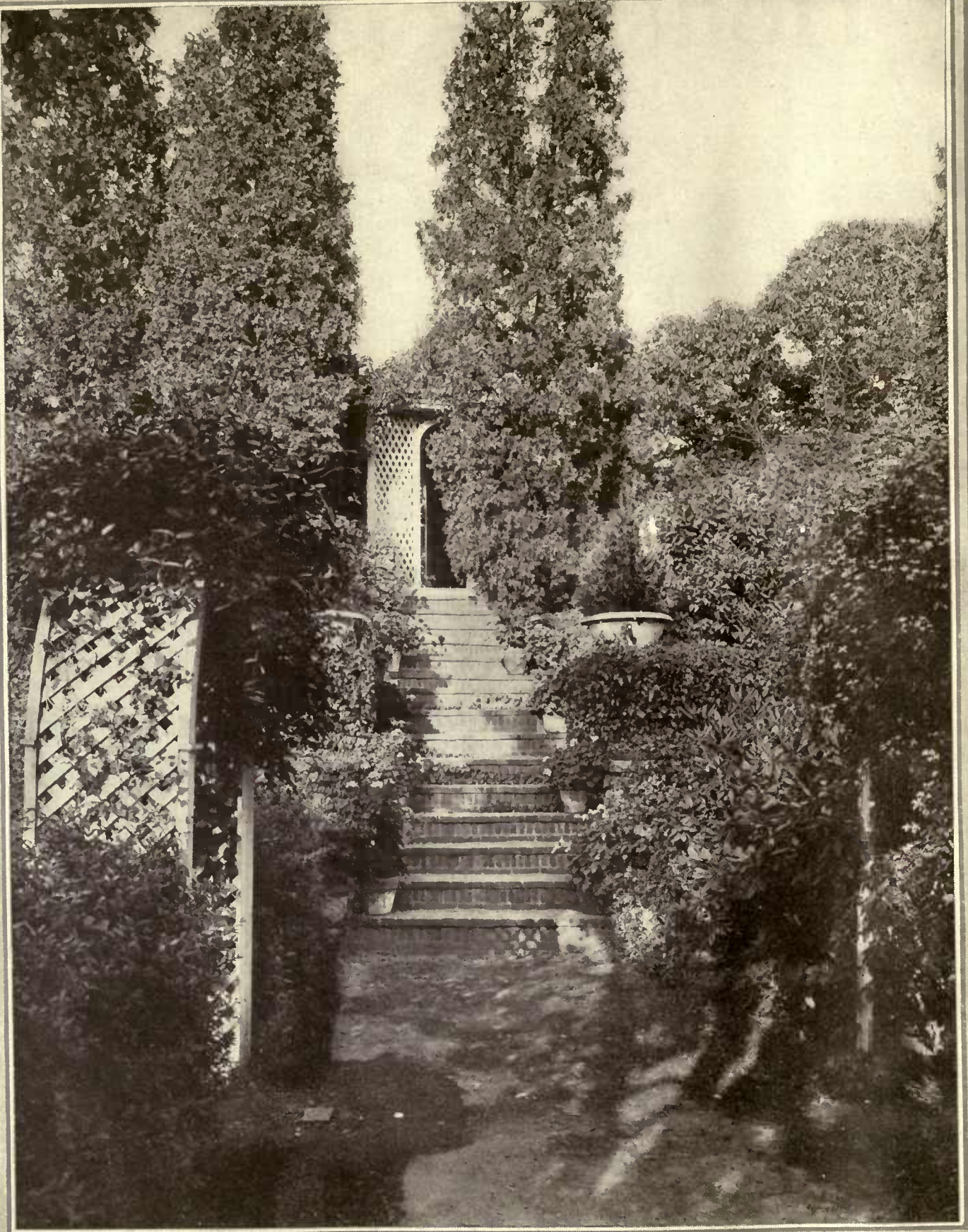
Many types of houses will be shown and many localities represented—stucco houses from a dozen different states, half timber houses, Colonial houses, portable houses, bungalows from California.

The main feature of this issue will be three houses especially designed for this issue of HOUSE & GARDEN, by Aymar Embury II, Eugene J. Lang and Frank Chouteau Brown. Plans, elevations and specifications will be shown so that the finished house can readily be visualized. The three architects making this contribution are well known for their work on small houses. HOUSE & GARDEN has never made so valuable an offering to its readers.

Of the many gardening articles, space permits mention of only two:

"The Old-Fashioned Garden," a universally popular type, and Grace Tabor's story of "The Best Blue Flowers." They are both up to the high standard set by HOUSE & GARDEN gardening contributors—both make you *want* to make a garden and both tell you how to *make* it.

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BUCKLY

STAIRS INTO THE SKY

Garden paths are one thing, garden steps another. Paths wind and wind. They flow whither they will, like capricious brooks, between flowery banks, dart under trellises that span the stream for honeysuckle and rose, and lead out into the infinity of some hay-scented meadow. But garden steps are always steps. Direct, resolute, persistent, they go toward their destination, leading from height to height like stairs into the sky. And this is true whether they are on a formal estate or in the tangle of an old-fashioned garden such as this, at the residence of Richard Arnold Fisher, Esq., Newburyport, Mass.



PUTTING THE FARM ON A WAR FOOTING

The Food Supply for Ourselves and Our Allies—What We Have Done and What We Can Do to Increase Our Food Output

F. F. ROCKWELL

THE destinies of the nations of the world may be hanging by the microscopic threads of *Phytophthora infestans*!

These two formidable words, translated into the language of the Irish potato, mean late blight, the disease which last year upset the calculations of the German Government by destroying a large percentage of the potato crop. To say that the potato will decide the war may be exaggerating, but there is little doubt that food, rather than gunpowder, will ultimately be the determining factor in conferring the laurels of victory. With modern methods of transportation and communication, national organization for war becomes such an intricate and far-reaching thing that every last individual capable of contributing to the national welfare is reached by it. And in every nation the army at the front and the army behind the front, the workers at home, must be supplied with three meals a day.

Abroad every government that has entered the war, with the possible exception of Germany, has been slow to recognize the importance of the food supply. Today this question is looming up as the most gigantic of those which will demand immediate attention. It is for us a problem not only of feeding ourselves but those with whom we are making common cause.

Recognition of the seriousness of the problem has brought forth many schemes from organizations and individuals. At the Conference for Agricultural Preparedness, held at Washington early in April by the National Agricultural Society, there were almost as many plans as speakers. They ranged all the way from the organization of local societies to utilize every back yard for vegetable planting to plans for wholesale government operation by putting the farmers on the government pay-roll, either directly, or indirectly by the guarantee of a minimum price for crops.

AGRICULTURAL PROGRESS

My purpose in this article, however, is not to rehearse the various plans which have been proposed, but rather to sketch the lines of agricultural progress which have been followed during the past few years, and to suggest how

still further developments are possible

In much of the work which has been done there is great potential value, but the information has not yet been put to use. Many of the discoveries are not generally known. It has taken a time of crisis to put us on our mettle as an agricultural nation. Yet it is only fair to say that it is not the farmer's fault that he has been slow to adopt the new methods which the government has placed at his disposal. Time after time the farmer has grown big crops, only to receive for them prices so low as to leave him without profit—often, indeed, with actual loss. We have given the farmers as a producing class every incentive to grow small crops rather than big—and have paid them much more for the lesser than for the greater service.

The problem of making two blades of grass grow where one grew before is a very complicated one, and little will have been gained if in the solution it costs as much to produce the second blade as it did to produce the first.

The average person thinks of the problem of increasing crop yields as one to be solved by a long nosed chemist with a new fertilizer or by some wizard of horticulture who will outwit Nature and trick her into growing a cabbage plant with two heads or a stalk of corn with six ears.

As a matter of fact, however, the business of insuring higher crop production is a slow and painstaking process. All the factors involved must be considered and developed together, for while concentration on one aspect alone may result in discoveries very interesting from a scientific point of view, it will fall short of bringing about an increase for the demands occasioned by war-time.

BIOLOGY AND INCREASED PRODUCTION

Probably the most important of the various lines of intensive effort—certainly the most interesting from the layman's point of view—is that of improvement by breeding and selection. The biologist has played and must continue to play a leading rôle in making this country economically independent. His position is an important one, for in spite of our gigantic industrial corporations and our "war brides," nearly 70% of our total national wealth is in agriculture—land, buildings and live stock.

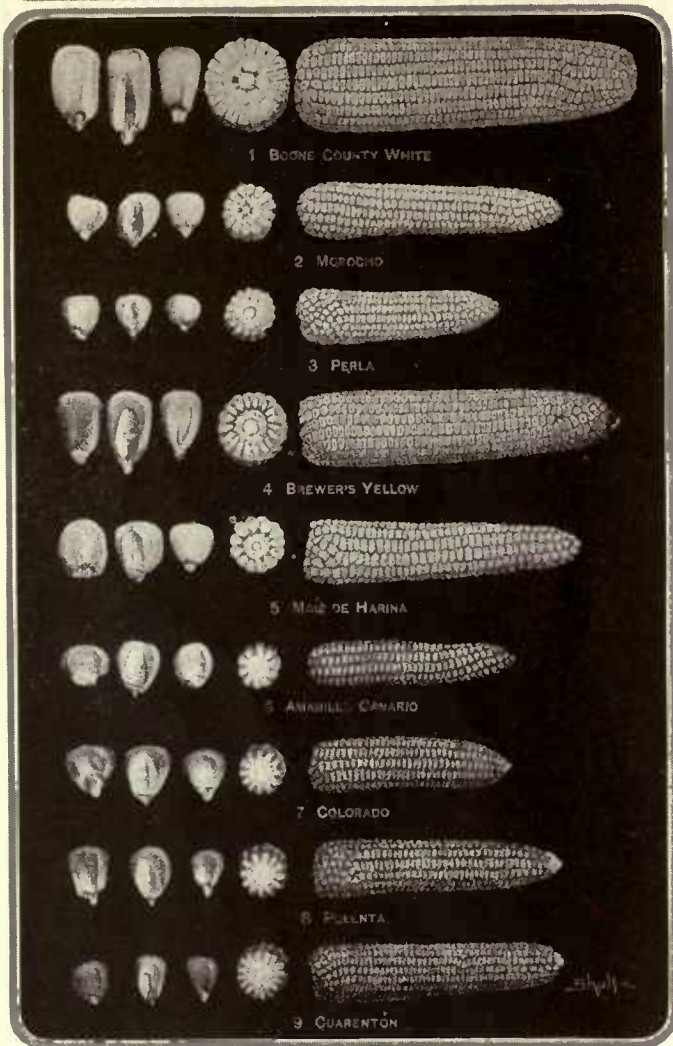
Let us look at our king crop—corn. A glance at the accompanying photograph will show what the biologist has done with this crop. (Incidentally the biologist usually did not call himself by that name. He worked in a pair of overalls out in a field, and was known by all his neighbors as a good farmer who was something of a crank on selecting seed!) In that photograph the biggest ears of yellow Dent corn are representative of two varieties largely grown in this country. The corn crop is a serious business with us. It occupies over 29% of the land given up to crop production. In 1915 we grew over 3,050,000,000 bushels,

from The PRESIDENT'S MESSAGE

Upon the farmers of this country . . . in large measure rests the fate of the war and the fate of the nations. May the nation not count upon them to omit no step that will increase the production of their land or that will bring about the most effectual co-operation in the sale and distribution of their products? The time is short. It is of the most imperative importance that everything possible be done, and done immediately, to make sure of large harvests. I call upon young men and old alike and upon the able-bodied boys of the land to accept and act upon this duty—to turn in hosts to the farms and make certain that no pains and no labor is lacking in this great matter. . . .

Let me suggest, also, that every one who creates or cultivates a garden helps, and helps greatly, to solve the problem of the feeding of the nations.

WOODROW WILSON.



Corn clubs for farm boys started by the government have stimulated good cultivation and produced larger crops because the men compete with the boys. Sherman Hall (above) raised 107.33 bushels of corn on an acre in Arkansas where the average crop is only 20 bushels

Good crops depend fundamentally on good seed. One of the best things the government has accomplished is raising the standard of corn. Compare American varieties with South American

The one-man tractor which has recently come on the market will help solve plowing and cultivation on the small farm. The farmer merely guides the machine down the furrow



Bad roads have been a serious deterrent to farm success and the marketing of crops. The two views, to right and below, show a stretch of Tennessee road before and after improvements. It is in the South, incidentally, that the greatest strides have been made along these lines



or about 30 bushels per capita.

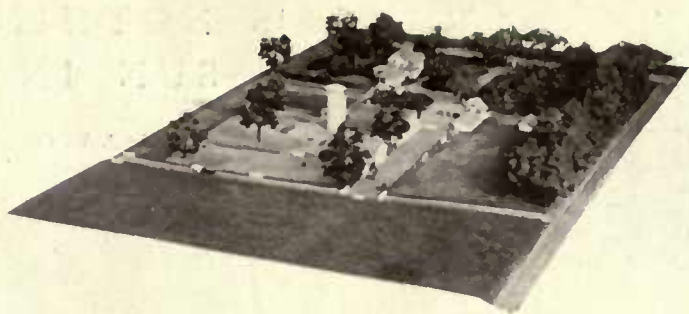
These figures need cause us no self-congratulation when we consider that the average production for the ten year period 1906-1915 was only a little over 26½ bushels per acre. The main reason why this yield was no larger was that the American farmer realized from years of experience—though he may not have expressed the idea in terms of economics—that it would not pay him to go to any additional expense in increasing the production.

An instructive story is that of the little boy in the photograph on page 16. He planted and cared for his crop according to advice given him by a Government official, and secured a yield of no less than 107.33 bushels per acre. This is, of course, an extraordinary case. The average crop produced by boys in his state—where, by the way, corn is not a leading crop but one of the most neglected—was over 50 bushels per acre. The average yield for the adult farmers of the state was about 20 bushels per acre!

This work has not stopped with the boys. In Culpeper County, Virginia, where the average crop of corn was 21 bushels, a demonstration of the county agent during the first four years' work covered 1160 acres, and secured an average yield of 58.7 bushels per acre. Of the forty-eight boys enrolled for corn club work for 1914, thirty-seven reported, the average crop being 75.7 bushels per acre. A farmer who has watched this work from the beginning says, "It has done the men more good than the boys, because while apparently not paying any attention to the boys' corn club they are trying, as hard as they know how, to beat the crop the boys make. Today in traveling over the country one sees everywhere well selected ears of corn hanging in cribs, barns, porches and kitchens—a rare sight five years ago."

IMPROVING CROP VARIETIES

Selection and cross breeding have produced wonderful results in improving strains of wheat and many other grains and



Another factor in farm success is the right sort of buildings properly placed. The government sends through the rural districts models of a modern farm with full instructions for the farmer

grasses as well as vegetables. Work along this line is by no means confined to making two blades grow where one grew before. The work of the plant breeder is oftentimes to get one blade where none grew before. Most interesting work has been done with the drought resisting plants, for example. Important results have been achieved with soy beans, milo maize, sorghum and a number of other crops. Equally important has been the introduction by the Department at Washington of a number of plants not formerly in general cultivation, but particularly suited to dry climates or other unusual conditions.

Increasing production through improved strains or varieties has not been limited to plant life. Just as valuable work has been done in the breeding of live stock and poultry. "Scrub" cattle, hogs and chickens are still in the majority in most agricultural sections; but their time has come and slowly but surely they are being replaced by thorough lines of stock well adapted to their locality. Especially in the South great progress has been made during recent years.

Few people realize the tremendous importance of this kind of work, until they make some such comparison as, for example, that of the average cow with her 3,100 pounds of milk and the belle of California, Tillie Alcartra, who gave in her record year 30,000 pounds. Of course, that is a record we cannot hope to approach under ordinary

conditions, but there is no doubt that the production per cow could at least be doubled within a few years, if a campaign for that purpose were to be inaugurated with the thoroughness with which the Government is taking hold of the munitions supply for Army and Navy. Then there is the steel-spring legged, rubber-breasted hen that lays 60 eggs a year, compared to the 312 eggs laid by Lady Eglantine in making her year's record. If our hens were divided according to measurements known to indicate laying capacity, those that did not qualify being used for the table, the production per hen could easily be

doubled. Feed and care alone are not sufficient for large egg fields.

GOOD METHODS AS IMPORTANT AS GOOD VARIETIES

The wonderful results mentioned in the case of corn crops were due largely to the introduction of better varieties than were formerly used in each case. Along with the better varieties went better methods of culture. We in this country like to preen ourselves upon being a great agricultural nation. We are—but let us look for a minute at the following table which is of particular interest at this present time when the country with which we are at war supplies the "odious comparison."

Average Increase in Crop Yields in Twenty Years.

	United States	Germany
Wheat	2 bu.	10 bu.
Oats	4 bu.	23 bu.
Rye	4 bu.	12 bu.
Barley	2 bu.	13 bu.
Potatoes	23 bu.	80 bu.
Average	20 bu.	62 bu.

Not a pleasant pill for our national pride to swallow! However, there are extenuating circumstances. We have been farming extensively while Germany has been farming intensively.

While each person engaged in agriculture in Germany has had to take care of 4.1

(Continued on page 78)

What corn clubs are doing for the farm boys, canning clubs are accomplishing with the farm girls. A government agent instructs the girls and oversees their work



THERE'S NOTHING NEW UNDER THE SUN IN A GARDEN

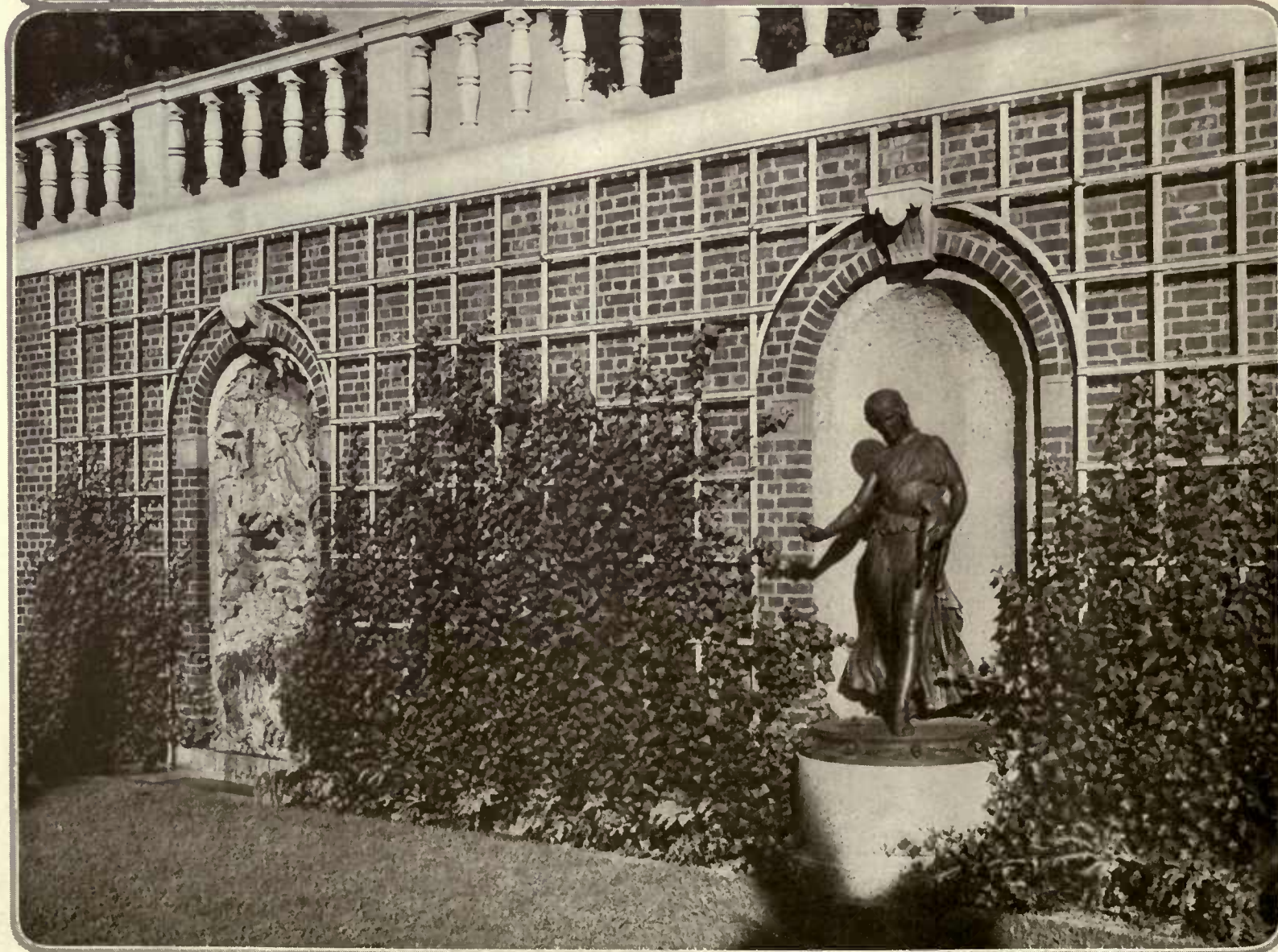
Photographs by J. W. Gillies and M. H. Northend



The trellised garden (left) has the flavor of prim pathed gardens of yesterday. Charles A. Platt, architect

A New England garden made last year but reminiscent of three generations ago. Kilham & Hopkins, architects

Another year, and the niched trellised garden wall below will look a hundred years old. James L. Greenleaf, architect





Box bordered and rose arched — these were the gardens of yesterday. And the newest gardens are just a reflection of the past. Charles A. Platt, architect

Imagine yourself in an English garden close. You really are in the garden of Mrs. Harry Payne Whitney at Old Westbury, L. I. Delano & Aldrich were the architects

Below is still a third view of the new old-fashioned garden. This would have been considered ideal a hundred years or so ago — and still is



ROSES OF YELLOW AND ROSES OF GOLD

Find their Garden Places where
Stronger Colors Would Not Serve

GEORGIA TORREY DRENNAN



One of the finest of all roses of whatever color is Kaiserin Augusta Victoria, a lemon-white hybrid tea

OFFHAND, what color subconsciously suggests itself to you when someone mentions roses? Pink or red, isn't it?—"red as a rose," you know. At any rate, I don't believe it is yellow, unless some particular association has fixed that color in your mind. Yet roses do come in yellow, and though their presence in the garden is relatively uncommon, there are settings in which their various shades are far preferable to the stronger pinks and reds, or even to the pure whites and flesh tints.

There are yellow roses and yellow roses, to be sure. They are fewer in number than those of any other single color, yet more numerous than any one garden requires.

The Maman Cochet group is strikingly hardy. The five colors—white, pink, red of two shades, and yellow—are alike in strength, vigor and perfect beauty. They are persistent bloomers from spring till the last cold autumn days; and they merit their reputation of being the most distinguished group of roses of recent years in Europe and America. Perhaps the most distinct and beautiful of the whole group is Yellow Maman Cochet.

THE COCHET AND OTHER YELLOWS

The positive statement has been made that of the hundreds of roses available in this country the Cochet roses are the best. This does not quite coincide with my own opinion which is based upon the roses as they bloom in my own and my friends' gardens. Not that I dispute one word of praise for the Cochet roses. They deserve all that can be said in their favor—and even more than has yet been said in praise of the clear, deep, golden Yellow Maman Cochet—but I would not accord them undivided meed of praise in all respects.

There are other constant, hardy, free and beautiful yellow roses, closely in competition with the Cochet roses. Everybody knows Kaiserin Augusta Victoria as the hardiest of all the hybrid teas, and also as one of the most perfectly beautiful creamy white roses in existence. But perhaps everybody is not yet well acquainted with the more recent Yellow Kaiserin Augusta Victoria, or Perle von Godesberg. It is a superb yellow rose of clear canary shading to saffron. It has all the good points of Kaiserin Augusta Victoria and in my estimation is almost as fine as the Yellow Cochet. The differences of



To the yellow Scotch briar one looks for an abundance of charmingly simple blossoms. The bushes are hardy, low growing and compact

shades of yellow in the two roses make pleasing variety, on the bush as well as in the vase. The Cochet roses are hardy everywhere if given some protection. The same may safely be said of the Kaiserin Augusta Victoria and Perle von Godesberg. They are so hardy, vigorous, and free in habit, that I wonder why both groups are not recognized as hybrid teas.

Another good yellow is Etoile de Lyon, a very beautiful tea rose. It is much more hardy than the equally beautiful variety known as Perle de Jardins.

The teas and hybrid teas now number over forty handsome roses in all shades of yellow, except deep orange. William Allen Richardson, the climbing tea, is the only deep orange except the Persian Yellow rose. It is several shades deeper than Marechal Niel, which is a clear cloth-of-gold yellow, and is a free flowering and beautiful rose at all seasons, though excelling itself in autumn. The orange yellow, by the law of the radiation of heat, intensifies and deepens as summer wanes and the nights



Marechal Niel presents a rare combination of superb blooms of great fragrance borne on a climbing bush

grow frosty and cold; the roses, roped and garlanded by hundreds and hundreds, are more and more striking and effective until the killing cold weather comes and ends their season.

THE HARDEST SORTS

The very hardest yellow roses, such as are free and florescent in far northern sections, are spring or early summer bloomers. The yellow rambler, Aglaia, is a deep yellow, of free and hardy growth and for six weeks a most wonderful bloomer. One thing in favor of this and other once-blooming roses is that for their brief season of flowering they are much more profuse than the constant bloomers, for their resources are drawn upon for all the roses of the year at one and the same time. Aglaia is as profuse as the crimson rambler and in all essentials the same rose except in color.

It would hardly be just to the rose family and certainly not fair treatment to those interested in reports from the fairy land of sun-gold roses, to omit the almost forgotten Austrian, the Persian Yellow and Harrison's Yellow. These are regarded as fine flowers, very hardy and long-lived; but so many new and attractive roses of improved strains are engaging attention that the Austrian and Persian are not generally known and grown.

Of the trio, Harrison's Yellow is the most common. It is a light primrose yellow and single flowered. It bears a resemblance to the sweet briars, but the russet glands on the under side of the leaves do not secrete the aromatic oil that imparts the fragrance of the latter.

Harrison's Yellow has no fragrance of foliage and not much perfume of flower. Its single blossoms are as light and airy as butterflies—I remember their blooming early in the spring with daffodils and jonquils. All about were peach trees in their own shade of pink; sweet scented plum trees in snowy white; and dogwood, red bud and maple making the wild woods gay. Yes, this rose was one of the components of all gardens of the Old South.

Persian Yellow was long considered the deepest yellow rose in cultivation. It has more substance than Harrison's, and is of a deep chrome yellow. The two roses come and go together, blooming for a period of about four weeks.

The Austrian Yellow stands alone as regards color. The peculiar coppery red of the inside of the single cup-shaped rose, combined with the pure gold of the outside, has no duplicate among roses or any other flower. Like the others of this trio, it is a wreath rose, blooming at short intervals along the trailing branches. Fountain like, arching its branches, dipping its tips to the green earth on a bright sunshiny day, the striking brilliancy of this unique briar of Indian red and gold will catch and hold the attention of even the most casual observer.

None of these roses propagates well from cuttings. The Persian and Austrian are budded upon Manetti or other hardy stock, but Harrison's Yellow reproduces itself by scions. Although single flowered, with pollen laden stigmas, it is a very shy seed bearer; yet it has the distinction of being one of the seed parents of Lord Penzance, the only yellow rose among the Lord Penzance hybrid sweet briars. It is the result of the cross between Harrison's Yellow and sweet briar Simplex. Its primrose yellow is inherited from one parent and the sweet scented foliage from the others.

Salmon is as much pink as yellow. Gloire de Dijon is distinctly salmon, beautiful in pink and yellow with blendings of intermediate tints; nevertheless the full blown roses are frequently pure golden yellow. It is the most conspicuous example in the world of one rose very much more hardy than any other of the numerous roses of



In Harrison's yellow is much of the charm of the Old South—a hospitable simplicity that the larger roses lack

its class. Just what is the reason for this we cannot be sure, but the fact remains.

The color of a rose makes no difference in its mode of culture. A rose is a rose no matter what its kind or where it grows. The class to which the majority of yellow roses belongs is not entirely hardy north of Baltimore or Washington. Some protection

Aglaia is one of the hardiest of all, a deep yellow rambler that blooms profusely for six weeks or so

must be given, but whether for better or worse depends upon several things. First, the roses ought to be prepared to meet the cold of winter by having water and stimulating culture withdrawn during late summer and early autumn. This tends to check new and tender growth and to harden the wood. Then they had better stand cold enough to show visible effect, than to be put under a protective cover too early in the season.

When the weather forecast is for severe cold, is the time to cover roses. They are then dormant and will remain so until spring. Some ventilation is essential through whatever material the covering consists of; this is one reason why evergreen boughs are so popular as protective agencies.

As important as anything pertaining to winter protection is not to uncover too early in the spring. Warm waves are followed by cold, and having been

covered, roses are more injured than benefited by exposure to the inviting sunny weather of early spring.

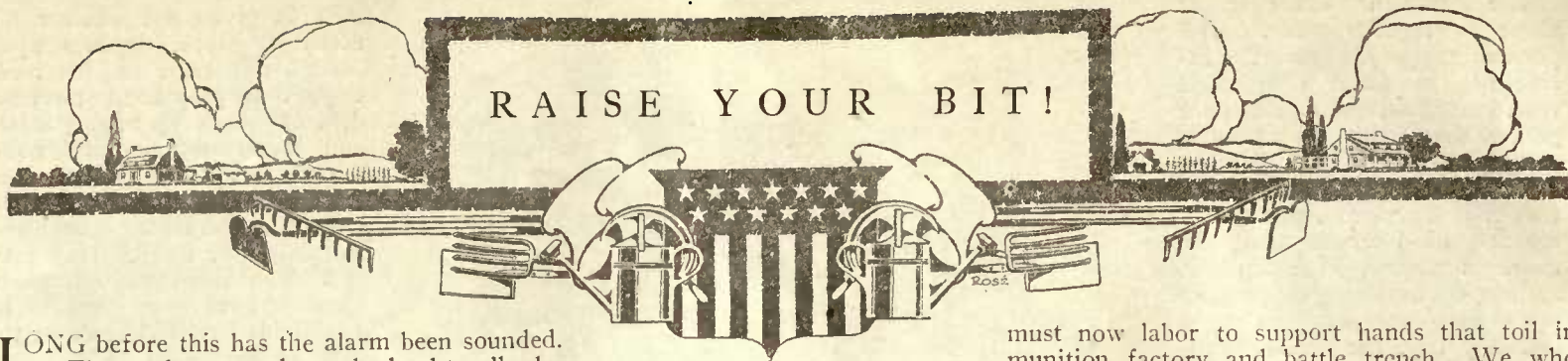
Winter is winter, even in the orange belt. There are climatic differences, north and south, to which roses must be adapted. Cold in the north is settled and consistent; in the south, fickle and capricious. The warm blanket of snow covers the northern gardens safely through the winter. In southern gardens, growth is induced by warm waves all winter long, and the succeeding cold waves make the plants suffer proportionately and sometimes seriously.



Persian Yellow and Harrison's Yellow bloom at the same time. The former, however, is a deep chrome yellow and more substantial in appearance



Lord Penzance is descended from Harrison's Yellow. Its color is a soft fawn, shading to lemon yellow in the center, and sometimes tinged with pink



LONG before this has the alarm been sounded. The cry has gone down the land to all who labor in the fields, "Raise your bit!"

America must feed herself and her allies. The President has warned us that we cannot be found wanting in "the things without which mere fighting would be fruitless."

The trenches of our war, then, are the furrows of the field.

The man behind the plow is fighting for this great cause of liberty as much to-day as the man behind the gun.

The American farmer will ultimately "see it through," for he is helping to make this world a safe place for Democracy by feeding the forces that are fighting for Democracy.

The lines of defense are Fighters, Funds, Factories, Food.



THREE springs had come, three summers; and thrice we gathered in the harvest.

This spring, we thought, would be like all the rest—the warm and gentle rains, the suns that coax to life the tiny seed, the awakened bud, the green shoots above the furrow, the sturdy crop. Another summer would creep past, and then another autumn when, happily, we could put the ripe harvest to the sickle.

Suddenly we turned and faced the hideous fact. For three years we had hid from it, denied it in our hearts, labored to put it out of mind.

Spring came, and with spring the War—their war, our war.

We are in it now, in it that the world may henceforth be a safe place for men to live and labor. No longer can we flee from its realities, no longer deny our responsibility. We have placed our hands upon the plow. And with that plow shall we win.



WE must raise our bit, or we and our war-worn allies will starve. This is a solemn fact. The surplus from last year's crops—which was far below normal—has been drained for the nations overseas. Some of it has been lost in torpedoed vessels, some of it destroyed by incendiary fires. We must make up not alone what will suffice for our consumption now, but enough to see us all through until the harvests of 1918. That means 100,000,000 mouths to feed here, and many millions more over there.

We must raise our bit, or hosts of men will have died in vain. As the President has phrased it, "Without abundant food, alike for the armies and the peoples now at war, the whole great enterprise upon which we have embarked will break down and fail. The world's food reserves are low. Not only during the present emergency, but for some time after peace shall have come, both our own people and a large proportion of the people of Europe must rely upon the harvests in America."

Our hands, weaponed not to smite,

must now labor to support hands that toil in munition factory and battle trench. We who have been too proud to fight must now in humility

expiate our iniquities and vain boast.

Here is America's greatest chance for service. Here lies the path for the redemption of her national soul. Never before did war offer to every man, woman and child in a nation such an opportunity to do his bit for the attainment of a world ideal.

The war will mean other sacrifices. Certainly that in full measure—the sacrifice of men, the crushed hopes of women, the lonely coming years. It will cut ruthlessly across promising careers and well-laid schemes. It will impoverish the rich and beggar the poor. For many it may mean a lean larder and an empty purse. But these things must be. If ever we expect the Angel of Wrath to pass over, we must sprinkle our lintels with our own blood.



THE coming months will decide our fate and the fate of our gallant allies. June, July and August are the critical months for growing things. Pests must be hunted down and exterminated.

Dust mulch must be carefully preserved around the roots to make the moisture below yield its maximum service. If drought comes, water will have to be carried to the thirsty plants. This means real work. It means working when we don't want to, when interest has flagged and courage failed.

The discipline is self-imposed. That is all the more reason why it should be unfalteringly observed.


Many of us have started our gardens with a high resolve to raise as much as we could for our own tables so that the burden on the market might be relieved. That sort of resolve rouses almost every gardener every spring. It is nothing new. But what will be new to many of us will be to sustain that effort and see through that resolve to a satisfactory conclusion.

It is necessary for the amateur and professional gardeners in America to keep up their interest in their gardens during the next three months. That afternoon's tennis or golf will have to be put off. Your first duty to your country will be to see that your plants are in a healthy condition and that they are kept so through the hot months.




IT is more necessary to see the green things growing in these months than to see the flag waving. The flag will stay where it has always been—on high—so long as you earnestly persist in raising your bit. If you become a slacker at these times, it will fall be-draggled into the dust just as your plants will wilt and fall into the dust.

The flag will never have stripes more glorious than the stripes of your persistence and sacrifice this summer. There will never be field of honor more ennobling than the field you raise this year to a bounteous harvest.



OUT OF TOWN



The Out-of-Town is luring me—
I want to be
Where I can see
A glint of Summer as she passes,
Green and glad, among the grasses!

I like the City with its air
Of do and dare—
Its glamored glare—
But oh, the lovely, languid hours,
Idled with the garden flowers!

I like the City's bustling thrift—
Its current swift—
But oh, the drift
Of snowy silence sweetly lying—
Softly flying—whitely dying!

I heed the City's golden call,
But over all
The din and brawl
I hear a still voice in the gloaming
Call me homing . . . homing . . . homing . . .

Viola Brothers Shore.



JOHNSTON-HEWITT STUDIOS

A GLIMPSE AT 'WELD'

Unquestionably, one of the finest gardens in America is "Weld," the estate of Larz Anderson, Esq., at Brookline, Massachusetts—no petty distinction when one considers the high standard set by American gardens today. The view shown here of the belvedere by the lake is one of its most picturesque glimpses

S W O R D - G U A R D S O F F E U D A L J A P A N

Tsuba of Samurai Glory That Find Their Way from Nippon
to the Collector's Shelves—Their History and Adornments

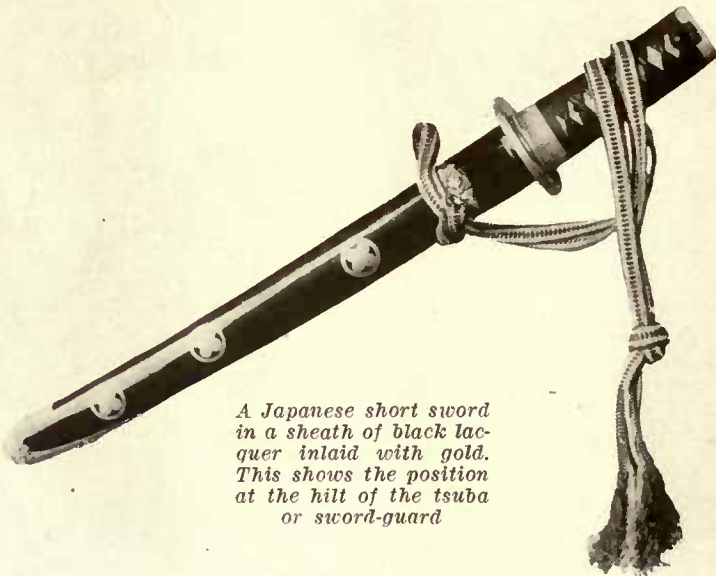
GARDNER TEALL

SMALL objects beautiful to contemplate, exquisite in workmanship, intrinsically valuable and at the same time rich in historical associations have attracted men of all ages. Little wonder it is that the collector of the *objets d'art* of the Japanese craftsmen finds in them an ever refreshing delight.

The *tsuba*, or sword-guards of Japan, are famed for their workmanship, beauty of design and historic interest, while their rarity is not such as to discourage the collector. A few years ago, indeed, these remarkable examples of the skill of the old-time Japanese metal-workers could have been picked up in the Japanese shops in America and Europe for a song. Though the price has advanced somewhat precipitously, fine specimens of sword-guards may still be had at far from prohibitive prices, when one considers that almost every *tsuba* can be counted a supreme example of the metal-worker's art. There are no two genuine Japanese sword-guards precisely alike. Each is distinctly an original and unique object, into whose fashioning has gone the best effort of those tirelessly patient and conscientious craftsmen of the Flowery Kingdom.

THE SWORD LAID ASIDE

Feudal Japan has disappeared, and with it the need of the old armourers' art. Fifty-eight years ago a noted Japanese official sought in vain through Yedo—now Tokio—for a countryman who might prove to be conversant with the English language, a fact that gives one a suggestion of the rapidity with which the old order of things has been thrown off and the new taken on. It was just forty years ago that an imperial Japanese edict abolished the wearing of swords. Chamberlain says that "the people obeyed the edict without a



A Japanese short sword in a sheath of black lacquer inlaid with gold. This shows the position at the hilt of the *tsuba* or sword-guard

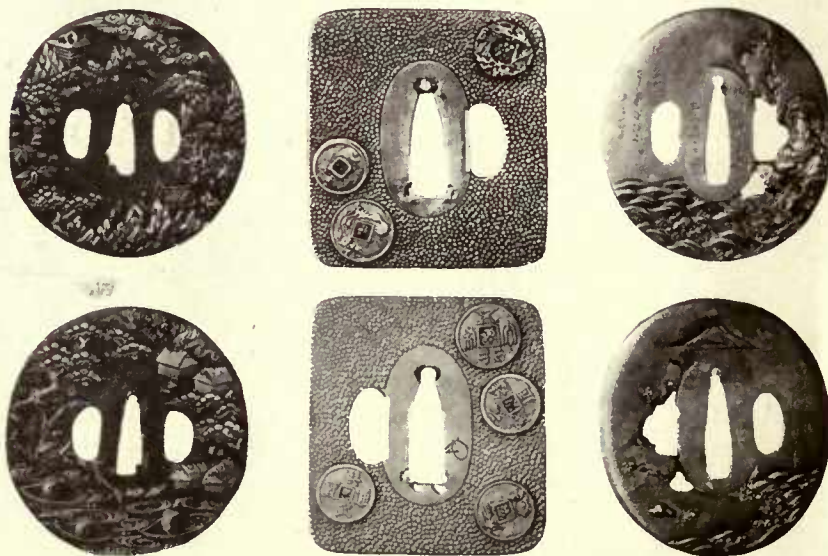
sword-guards were thrown into the melting-pot. Later when European, American and Japanese connoisseurs came to rescue the *tsuba* from oblivion, the native craftsmen, still possessors of a recent heritage of skill, fell to making sword-guards for the market. Yet even these late 19th—and one must suspect 20th—Century *tsuba* are often beautiful, ingenious and interesting enough to be desirable acquisitions on their own account.

ARMS AND ADORNMENT

Marcus Huish, in his book "Japan and Its Art," said: "It can readily be imagined that in a country where internal wars were constant, where private quarrels grew into family feuds, where the vendetta was unhindered by law and applauded by society, where the slightest breach of etiquette could only be repaired by the death of one of the parties, and where a stain of any sort upon character necessitated suicide by a sword thrust, attention was very early directed towards obtaining perfection in the only article of defense or offense which a Japanese carried. Nor would it long remain unornamented in a community where artistic instincts were universal, and jewelry and other ornaments were not worn. . . . Personal ornaments illustrate better than anything else the individuality of their wearer, and collectively the taste of the nation. Especially is this the case where the article in question is worn as a privilege, is held in respect, is handed down as an heirloom, and is the subject of the most carefully prescribed etiquette. Not only the manufacture but the adornment of the sword was for centuries a profession reserved to artists of the highest attainments. The ornament lavished upon it illustrated religious and civil life,

blow being struck, and the curio shops at once displayed heaps of swords which, a few months before, the owners would less willingly have parted with than with life itself."

It is clear that, as a result of this edict, a vast number of swords were brought into the market. Naturally enough, as collectors had not then discovered the *tsuba*, countless



The two round cuts above are the front and back of an 18th Century landscape *tsuba*

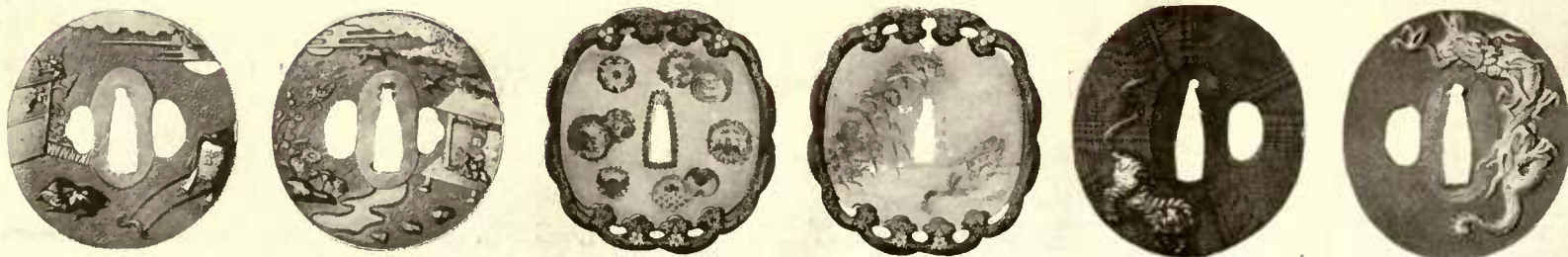
Front and back of a rare 18th Century guard of brass and bronze with inset coins

Bronze and gold have been worked into a landscape design of the 18th Century

Both front and back of the *tsuba* below are copper and gold. 18th Century

Views of a rare enameled 19th Century guard. Enameled in full color and rim damascened

An early 19th Century guard, an excellent example of Nanakoji or fish roe surface



history, heroism, folklore, manners and customs, and the physical aspect and natural history of the country."

THE JAPANESE SWORD

The ornamental "furniture" of a Japanese sword consists primarily of the *tsuba* or guard, a circular or oval (sometimes square and occasionally irregular) piece of metal, with a triangular aperture to receive the sword-blade. On either side are smaller openings to close over the tops of the two smaller implements that accompany many of the Japanese swords—the short dagger or *kogatana*, and the *kogai*, a skewer-shaped instrument. After the *tsuba* or sword-guard come the smaller ornaments placed on either side of the hilt to enable the wielder of the sword to have a firmer grasp of it. These small metal ornaments are called *menuki*. We find them, too, on the scabbards of swords, especially on the daggers or *wakizashi*. Of great beauty and interest are the *kashira*, metal caps fitting the head of the sword-handles, secured in place by means of cords laterally placed. The *fuchi* are oval rings through



An 18th Century sword guard showing horses in the wood



The spool winder pattern and wood grain effect is found in a 16th Century example



A *tsuba* signed by the maker, Hoyaen, and made in 1840



This 18th Century *tsuba* is attributed to Kanai of Echizen



A striking red copper guard wrought by Masaharu, circa 1800

which the blade passes; they encircle the base of the handles where the blade is secured. The *kurikata* are cleats for securing the cords (*sageo*) which held back the warrior's sleeve whilst he was fighting, and finally there is the *kojiri*, the metal endpiece to the scabbard.

There is not one of the ornamental decorations of a Japanese sword that would not have awakened the admiration and envy of Benvenuto Cellini. And to think that after the edict of 1877 they were, literally millions of them, relegated to the rubbish heaps of the Japanese junkman! Too few of the *menuki* escaped melting up. Theirs is a fascination difficult to resist, but the *tsuba* more directly engages our attention for the present, and the smaller ornaments have been referred to here only in order that the reader may have some suggestion of their relationship to the *tsuba*.

GOTÔ AND HIS FOLLOWERS

According to Huish, "The earliest period in connection with artistic work which will interest the general reader is that known as the Ashikaga, a time that covered the products of the first of the Gotô, Miochin and Umétada families. At its commencement, 1390, there lived at Hagi Nagato Nakai, Mitsutsuné, the earliest name to be met with on sword-guards. Later Kanéiyé of Fushimi in Yamashiro, Umétada Shigéyoshi (the renowned swordsmith), Gotô Yūjō (died 1504), Miochin Nobuiyé (1507-1555), Iran-ken Yamakichi (1570) and Hoan were all renowned for their *tsuba*. Thin and soft iron with a heavy reddish patina distinguishes the *tsuba* of Nobuiyé. On his work and that of his followers for a time we find left the hammer marks. The refined academic work of the Gotô family is, in Japanese estimation, given the first place. Gotô Yūjō, the founder, lived and died in Mino (1426-1504). Work by him and by his descendants is known to the Japanese as *iyébori*, which, translated, is equivalent to 'style of the family.'"

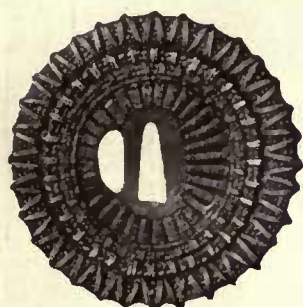
The work on those sword-guards whose surface is punched into a texture of small dots until it resembles fish roe is called *Nanakoji*, and for *tsuba* so finished the Gotô

family were without rivals. Moslé suggests that one of the requisites in a Japanese connoisseur's education is to recognize the *iyébori* (personal style) of the first thirteen centuries of Gotô!

Piercing, chasing and in a few instances inlaying and damascening came into the practice of the metal-workers with the advent of the 16th Century. Umétada Shigeyoshi, who has been called the "master of masters," began the free use of the graver in ornamentation. To him mainly are due the decorative changes that marked the *tsuba* which were made during this period.

The close of the 16th Century brought a stretch of 250 peaceful years after the turbulence that had shaken Japan until then. Naturally in the years of war, the sword of the Japanese fighter called for a guard practical and tough in texture, something that would deflect the powerful blow of an opponent. In the years of peace the *tsuba* were mainly adapted to court use and for the adornment of the person. The *tsuba* makers of Osaka produced marvels of

(Continued on page 62)



A rare *tsuba* of the 17th Century is of unusual proportions, being 4½" wide



A very early example shows fine workmanship in an open design



The *tsuba* of the dragon is a characteristic piece of late 18th Century work



A concave *tsuba* with raised design and round punched sageo holes



Large *kogatana* openings are found in the late 18th Century *tsuba*



A late 18th Century guard of balanced pattern and decorations



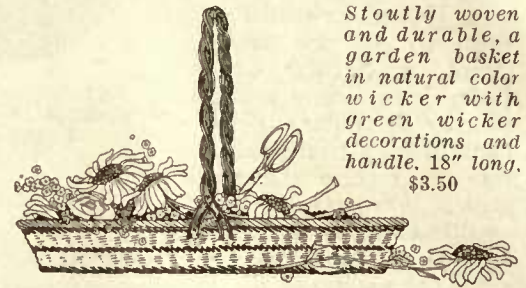
A very early *tsuba* shows punched scroll decorations in crude symmetry



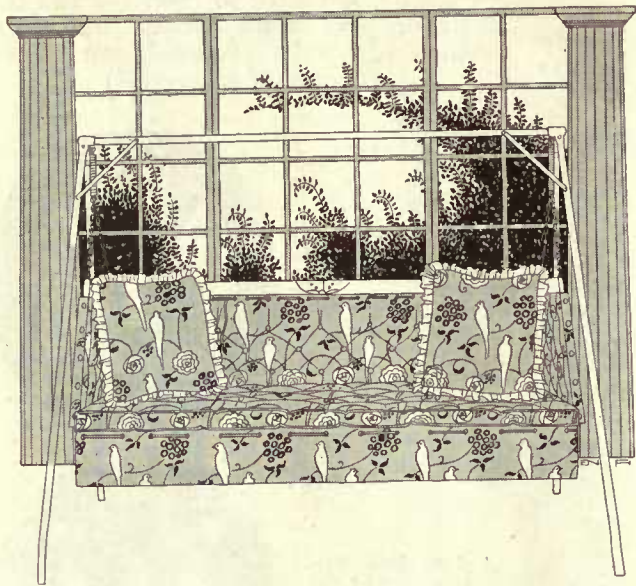
A characteristic *tsuba* of the latter half of the 18th Century. Flower and leaf design

ON THE LAWN

Names of shops may be had on application to HOUSE & GARDEN, 19 West 44th St., New York City.



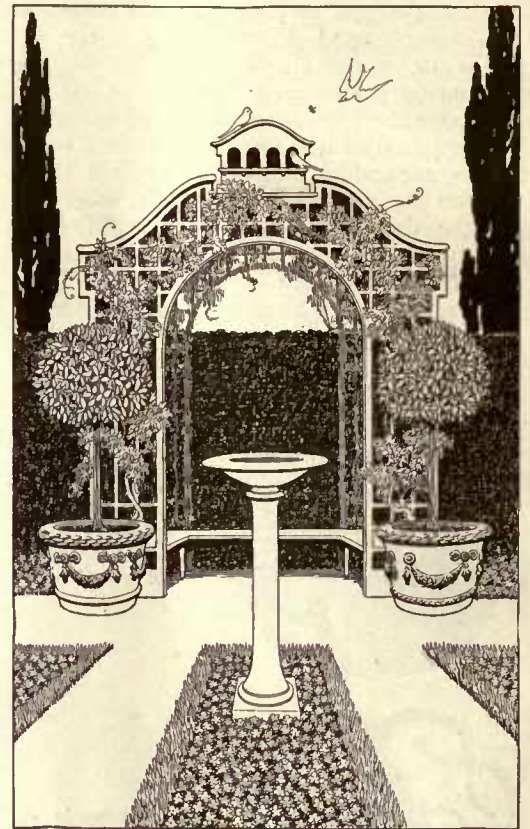
Stoutly woven and durable, a garden basket in natural color wicker with green wicker decorations and handle. 18" long. \$3.50



The fence gives individuality to a garden. Original designs can be made up, and to their originality they add the value of exclusiveness. Estimates for the type shown above will be submitted on application

Visualize this hammock beneath the pergola and you will envy the woman who has one. It has a nickel plated frame. Upholstered back and sides covered with cretonne or duck. 6½' long, 30" deep. \$65

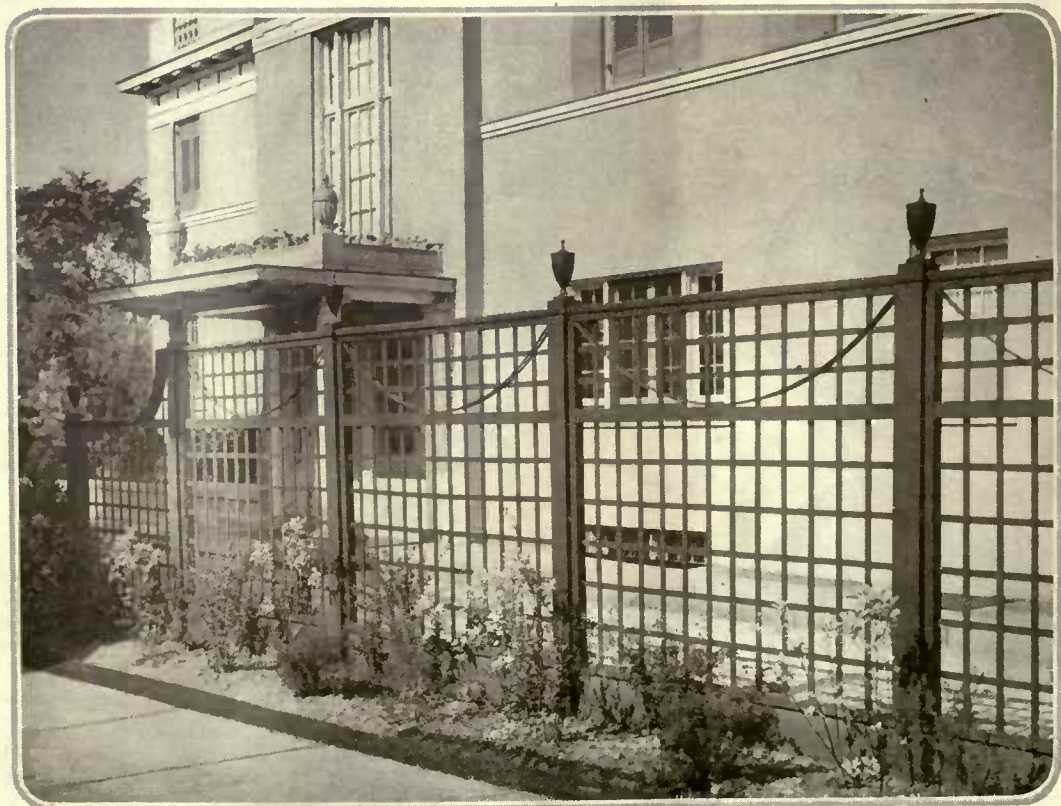
The bird bath to the right is of semi-porous concrete. Bowl 17" wide, standard 39" high. \$15. A larger size, \$25. The flower pots at either side are in an old ivory tint. Made of pottery guaranteed to stand weather. 20" high, 29" wide. \$35 each



A water lily bird bath of cement with rimmed edge is shown below. It measures 18" in diameter and costs \$6. The birds will appreciate this in the hot months



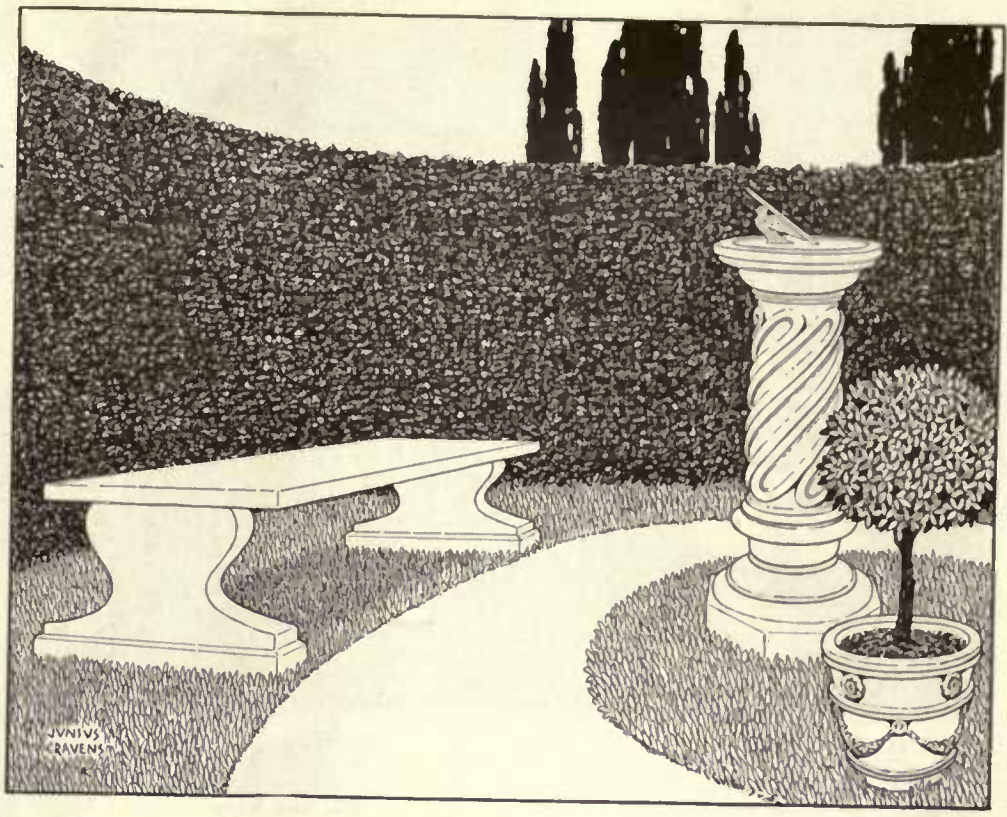
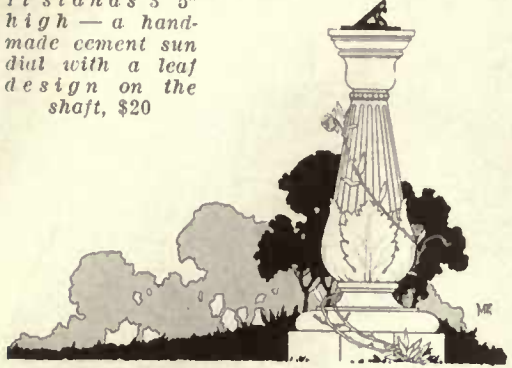
To some extent the garden fence should reflect the architectural character of the house. Here a simple classical design has been effectively used. Designs for individual types of fences or estimates for this design will be furnished on request



IN THE GARDEN

The drawings on these pages by Farquhar, Fuller and Cravens, with some original designs by Mr. Cravens.

It stands 3' 5" high — a hand-made cement sun dial with a leaf design on the shaft, \$20



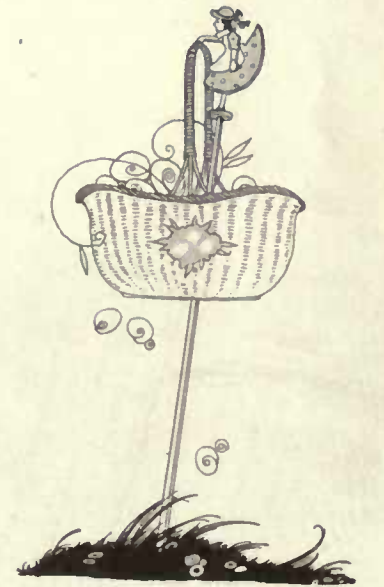
Bench (above) heavily white enameled cedar, 17" by 60" by 18" high. \$20. Pottery flower pot in old ivory tint, 17" high, 14" wide, \$6. Sun dial of wood, 11½" by 42", \$15 without dial

Unusual garden gates can be made after your own patterns. Estimates on application

A fitting lawn or terrace set, one of numberless patterns, \$64



The gate should be part of the garden, blend with it. Therein is the charm of the roofed gate to the left. Estimate on request



Mistress Mary tops the 4' stick in this garden basket. The basket itself is natural color wicker with green bindings and handle. \$4.50



In the dining-room the austere dignity of oak paneled walls has been tempered with the mellowing influence of well chosen silver fixtures and an enlivening color scheme. The rug combines blue, old gold, ecru and brown. In the hangings are touches of green and orange. William and Mary furniture is in oak throughout

THE RESIDENCE OF
J. CLARENCE PARSONS, *Esq.*
at PHOENIXVILLE, PA.

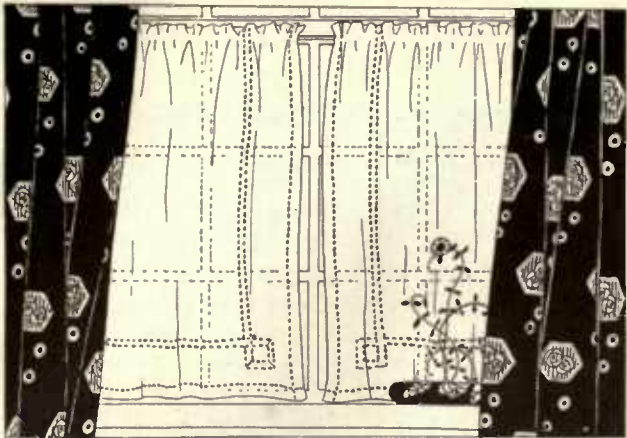
WILLIAM COPELAND FURBER, *Architect*

The Colonial feeling predominates in the architecture. House and garage are similarly treated. Local stone, showing a diversity of gray and brown shadings is used for the construction, laid in raked-out joints. Roofs are sea-green slate. Woodwork is white and blinds are green. Red chimney pots and red quarry tile porch floors add warmer notes



The rich simplicity of Colonial design makes an inviting hall. Between the paneled wainscot and the cornice the walls are covered with a heavy paper in browns, reds and greens that harmonize with the colors of the rugs. Woodwork and ceiling are tinted ivory





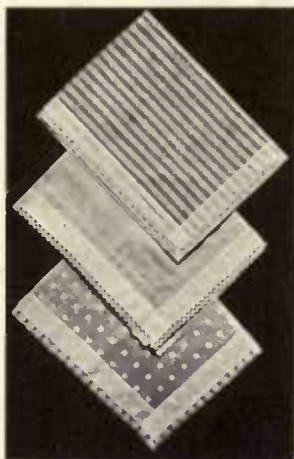
COUNTRY COTTAGE UNDER-CURTAINS

And you can get them so easily by ordering through the Shopping Service, 19 West 44th St., New York, or asking for the names of shops which supply them.



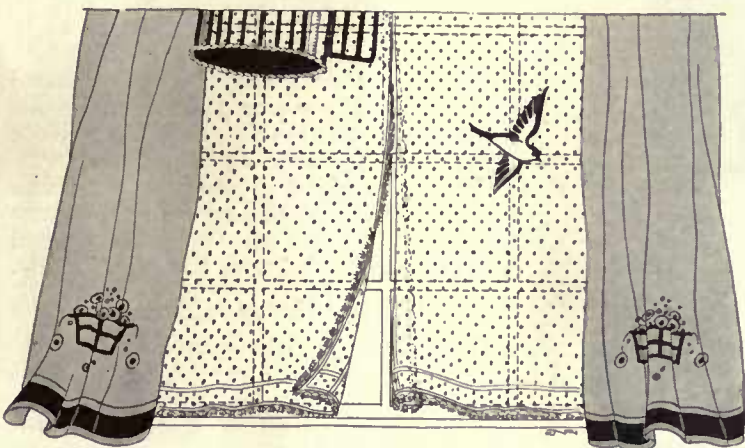
"Day's at the morn; morning's at seven," and the first rays filter through white scrim. There's a border design of hemstitching in blue or rose, as you choose, and the hem may be had in blue or rose. 38" long. \$1.25 a pair

Curtain at the top is ivory colored striped net, the net being heavier in stripes. Edged with narrow lace. 38" long. \$2.95. In center, white voile with narrow lace edge. 38" long. \$1.25. Bottom dotted swiss with hemstitched hem, narrow lace edging. 72" long. \$2.95

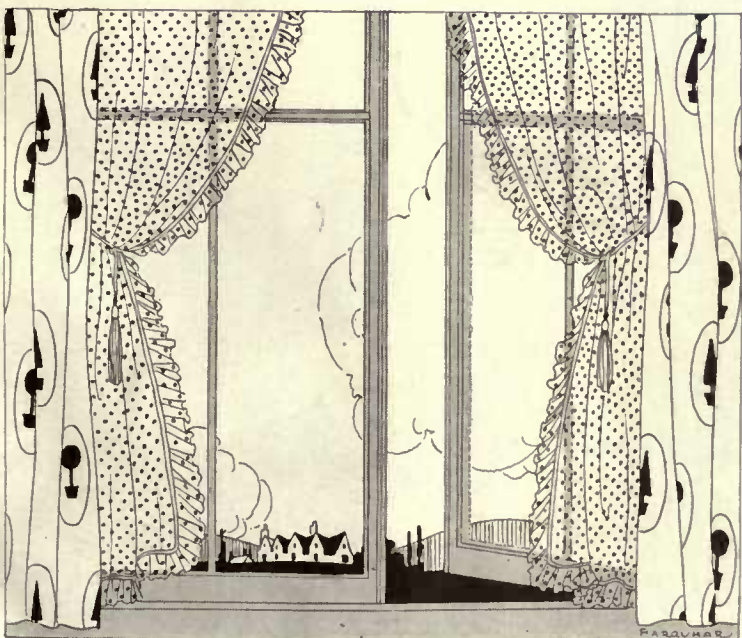


Muslin of good quality is always interesting for underdrapes in some rooms. The border is stitched with five fine tucks forming a square at the corners. Edges finished with hemstitching, 2½ yards long. 32" wide. \$1.10

Double sash under-curtains of net give a pleasing effect at living-room windows. The overdrapes in the room shown below are mauve and green linen, the furniture mauve enameled striped in green and the rug is beige. Leeds, Inc. were the decorators of the room



A net to catch the sunshine in! Cream square mesh net dotted, the curtain being hemmed and edged with narrow Cluny lace. 2½ yards long. \$2.75



For cottage casement windows comes a very fine, imported dotted swiss curtain with ruffled border finished in a fine scallop. 2½ yards long. \$4.50 a pair



EARLY ITALIAN WALL FURNITURE

The Cassone, the Credenza and the Bed

Photographs by
Courtesy of Nicholas Martin

UNDER the general term of "wall furniture" are to be understood all those pieces which, from the nature of their design and structure, are intended to stand against the wall—in other words, everything not comprehended under the head of seating furniture and tables. To be strictly accurate, not a few of the tables, ceremonial benches raised on a dais, and high-backed chairs were treated as wall furniture; but, as they have already been discussed, we may address ourselves directly to the cabinet work on which artisans and artists of the period often expended their best efforts.

THE CASSONE

One of the most characteristic articles of the Italian wall furniture of the 16th and 17th Centuries was the *cassone* or chest. It was not only an important item in the equipment of every room, but in one or another of its various forms it embodied all the decorative processes and types of decoration employed for the enrichment of furniture in that golden age of Italian mobiliary art. The *cassone* was an object of utility from the earliest times, but from the middle or latter part of the 15th Century on it assumed a highly significant position as a decorative adjunct as well. In the exuberance of Renaissance invention it displayed the peculiarities of contour and all the wealth of decorative detail charac-

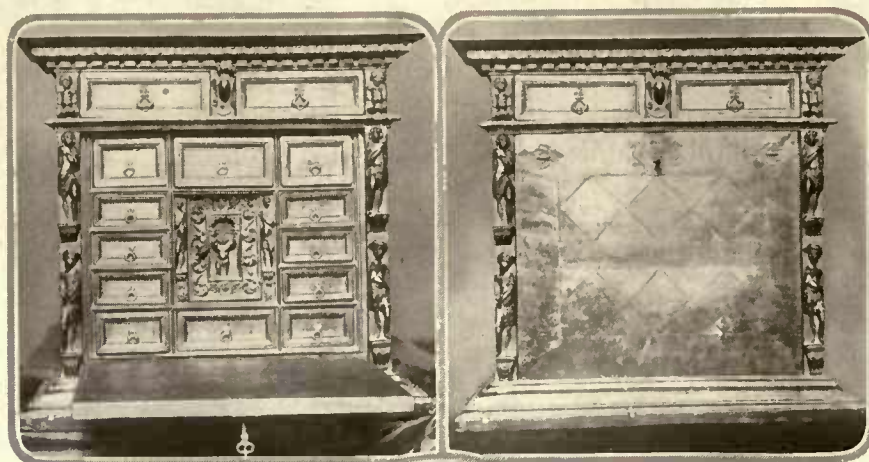


Fig. 1. A late 16th or early 17th Century Italian cabinet on stand. This is the open view

Fig. 2. Closed view of cabinet. Carved walnut with walnut veneer on drawers and front



Fig. 3. A characteristic 16th Century carved and gilt mirror frame, showing evidence of Baroque influence

teristic of the period; early in the 17th Century, in like manner, it showed the restraint of form and embellishment we see in other contemporary pieces of cabinet work.

In considering not only the *cassoni*, but also the other wall furniture of the 16th and 17th Centuries, it is necessary to keep constantly in mind two things that were pointed out in the preceding paper. These two things are, first, the character of the architectural background and the relation of the furniture to it; second, the scantiness of equipment as compared with the usage of later periods. In the first place the furniture had sufficient individuality and intrinsic interest, both in form and color, to give the requisite contrast with its background, no matter whether that background was elaborate or austere. In the second place, the furniture was designed and made in the full realization that each piece would display its excellence without crowding.

While it manifested sundry minor variations, the *cassone* occurred for the most part in one or the other of three general types, all unmistakably of the same family.

THREE GENERAL TYPES

(1) There was the *cassone* of sarcophagus contour with projecting acanthus consoles and shaped top, such as the gorgeously ornate Florentine example of about 1475, shown in Figure 10, or with shaped sides and flat top, supported on a plinth or



Fig. 4. The console cupboard was closely related to the credenza. This, of late 16th or early 17th Century, is walnut



Fig. 5. A 16th Century carved walnut cabinet of two stages, distinctly architectural in the conception of its design



Fig. 6. A madia, or Dutch-like standing cupboard, early 17th Century. No Renaissance detail. Courtesy of Geo. Howe, Esq.

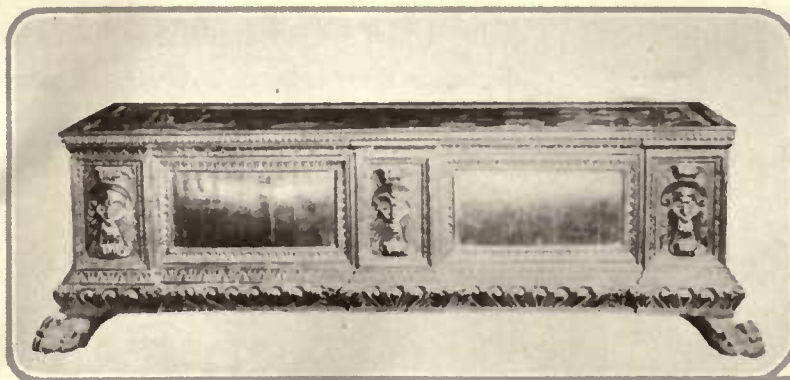


Fig. 7. A 16th Century carved walnut chest of rectangular body and flat top resting upon feet. This is a characteristic arrangement of panels

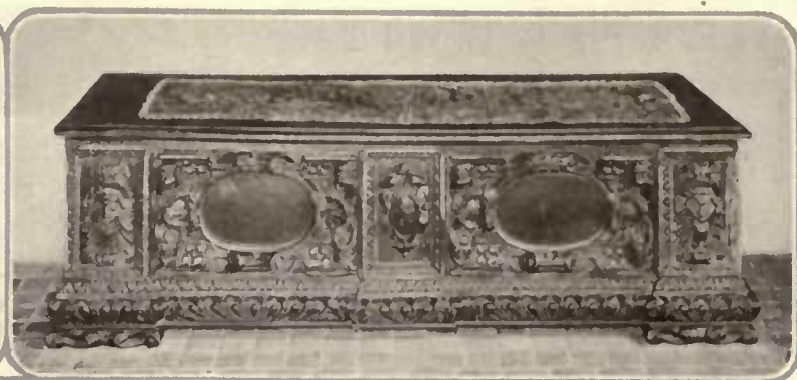


Fig. 8. A 16th Century carved walnut and gilt cassone or chest with rectangular body, flat top and feet. Photograph by courtesy of Geo. Howe, Esq.

V-shaped bracket feet, such as the 16th Century specimen in Figure 9. Different combinations and adaptations of these features occurred from time to time, but the similarity is traceable throughout.

(2) The second form, seen in Figures 7 and 8, had a flat top, was wholly rectangular, with straight sides, rested upon feet and had the front divided into one, two or sometimes more decorative divisions, with lesser panels placed between or sometimes at the ends.

(3) The third type of *cassone* was not dissimilar to the two preceding forms, so far as the actual chest was concerned, but stood high upon trusses or trestle-like supports, one at each end, like the specimen shown in Figure 13. This last-mentioned form of *cassone* gave rise, in all probability, to a slightly later and modified piece of furniture, the *madia*, a hutch-like standing cupboard, such as the example shown in Figure 6, which be-



Fig. 9. Several variations of the chest form are found in this 16th Century sarcophagus-shaped cassone of carved walnut with flat top



Fig. 10. A gorgeously ornate polychrome and gilt cassone of about 1475. The front panel shows the taking of Trapizond. Courtesy of Metropolitan Museum of Art

longs to the latter part of the 16th or to the early 17th Century. It should be noted that, as the 16th Century wore on, the wealth of Renaissance detail in the decoration of the *cassone* gradually subsided, until in the 17th Century the erstwhile exuberance was almost wholly replaced by a severe simplicity of paneling and moulding, with but little relief of carved devices. There was a simplification in contour likewise, and the sarcophagus form of *cassone* did not continue in the 17th Century.

We have said that the *cassone* epitomized the decorative processes and types of decoration characteristic of the period, so that one may gain from them a comprehensive grasp of these decorations in their application to other representative pieces of contemporary furniture.

The decorative processes were polychrome painting and gilding, both on flat grounds and in carved relief, applied over a
(Continued on page 78)



Fig. 11. Next to the *cassone*, one of the most typical and important pieces of wall furniture was the credenza which stood on a molded plinth or, as in this example, on feet



Fig. 12. The credenza served in lieu of a sideboard. It had two, three or four doors in front and usually contained shallow drawers corresponding to the door divisions

THE BEST WHITE FLOWERS

GRACE TABOR

Photographs by N. R. Graves

USED hit or miss, flowers are certain to be lovely. Used with discernment for their particular attributes, they add distinction to their loveliness—distinction for the garden fortunate enough to entertain them under such auspicious circumstances.

Some gardeners contend that the liberal use of white acts as a harmonizing influence, setting discordant colors at peace with one another; but I cannot agree with this theory.

It is only a theory, and is not borne out in fact. White is not a harmonizer; it is a divider, a separator, if you will; and only in this sense is it the "peacemaker" that some are fond of calling it. It is too showy to be a harmonizer; indeed, it is the most showy of all colors, and it demands more careful consideration than any other, whether it is used in combination or alone.

THE CHARACTER OF LINE

Let us consider first the character of flower mass as expressed in line or form.

There are two very distinct divisions, strongly marked. One is vertical, the other horizontal; and the latter is modified oftentimes into what amounts to circular. That is, by the scattering of the flower heads over the plant, an all-over effect is created, which presents itself to half closed eyes as a circle, or globe, roughly speaking.

All of the creeping plants are horizontal, pure and simple; but such things as feverfew and achillea, hardy chrysanthemums and the hardy asters are more than horizontal—they are all-over, or globular, if you look at them through half closed lids to get the impression only.

It is always the custom to consider the form or habit of growth of a plant when selecting for a special place or purpose; that goes without saying. But I do not think it is usual to give any more consideration to this when they are white one is choosing than is given to flowers of any color; yet white flowers, by reason of their showiness, emphasize to a remarkable degree these lines of the flower mass. So if they are inharmonious lines, or inharmonious forms, the effect is much more pronounced than the same combinations would be in



Stokesia can well be used freely in the white flower garden



Sometimes physostegia combines well with "Fair Maids of France"



No other white flower quite compares with the speciosum lily

color mixture, or even in any other single color. This is the plain logic of the situation, and we have to conform to it if we would succeed.

With the thought uppermost that white provides always the strongest contrast when used with any color, introduce strong contrast in the form of inflorescence also. Contrast in every way should be the essence of the effect resulting; vertical lines combined with horizontal, and combined with the most startling abruptness possible.

There are white forms of so many of the

The Chief Considerations Which Govern the Use of White in the Garden—Varieties and Combinations

familiar flowers that it seems hardly anything need be omitted, even though one purposes to confine himself to white alone. But when using white with other colors select those things which have no duplicates in the other colors in your garden. That is to say, do not include white larkspurs in a flower border where the blue larkspurs are also planted. All the force of contrast is lost in such a combination; and neither the white

nor the blue flowers are impressive. Use a different species entirely—plants like achillea or white campanula or white Stokesia.

Certain combinations with white are happier than others. All flowers of delicate coloring are intensified by proximity to white, naturally; and similarly, all flowers of strong color are strengthened. If a startling effect is desired, choose bright and strong colors to combine with white; but if delicacy is wanted, select the palest mauves and yellows to use with it. Pink, curiously enough, is not improved by the

company of white; for pink is so luminous a color of itself that the combination lacks character. Probably the most effective combination is white with yellow, as white phlox with yellow lemon lilies, white iris with the yellow hardy alyssum, or white campanula in connection with yellow Iceland poppies.

I am speaking, of course, of white flowers as they appear out-of-doors in the garden, and not as they may be combined in the house; their garden use presumes that they shall take their proper place in a picture, and it is to this end that careful planning is needed. For, being conspicuous, they will "jump" at the observer, if used too freely, or in the wrong places. A light scattering of them throughout the garden is agreeable; but never large masses in any one place, save as they are used to form one of the contrasting color combinations just referred to.

WHERE A WHITE GARDEN FITS

Color schemes are so largely a matter of taste that it seems almost presumptuous to condemn



The white hollyhocks, from 6' to 8' high, will provide a vertical note in June

one or recommend another; but a white flowered garden seems conservative enough to find room almost anywhere. Yet there are a great many who would reject it as impossible, on the ground that it would be insipid. However, there are subtleties and degrees in "white" that altogether escape ordinary observation.

One may choose to have a white garden wherever a blue or a pink or a yellow garden would be acceptable—that is, anywhere at all, so far as general conditions are concerned. But I would not choose to devote a garden to white flowers alone, with buildings of any but the lightest colors and preferably in stucco. Dark stained shingles and the somber dignity of half-timber demand depth of color in all that approaches them; white painted houses, on the other hand, are likely to be somewhat stiff without a certain gaiety in garden planting; houses painted in other hues are too uncertain to enter into generalities of this sort; and brick houses are too rare.

Given the brick house, however, or a house of stone, there is almost as good an opportunity for the use of white flowers alone in the garden scheme as the stucco house affords; although with stone it is perhaps rather better to plan some diversity in color and the introduction of warm tones.

Of course, color does not matter so greatly where the garden site is not immediately adjacent to the dwelling; but even where it is removed sufficiently not to be brought into relationship with the latter at all, I still would adhere to these general principles in adopting white as the motif. For one reason or another, white flowers exclusively are more suitable when used in connection with the materials I have just enumerated than with anything else.

HOW TO PLANT IT

I have already said that there is greater necessity for careful consideration with regard to the use of white flowers than with any other color; this is doubly so of the selection and the planting of an all white

In choosing large marshmallows for the white garden, the crimson-eye variety is good unless the giant forms are desired



*Used en masse, spirea or meadow-sweet is distinctly effective. This is *Palmata elegans*, bearing white flowers with crimson stamens*



garden. It must have character and not be an inane conglomeration of white and green.

The character comes with the lines—and the grouping with due regard for these lines. Important as these are anywhere, they are more important than usual in a garden devoted to one color; and most important of all in a garden devoted just to white. It is like an artist's study in black and white, wherein composition and line afford him his only opportunities. Indeed, it is hardly exaggeration to say that anyone can make a lovely garden in colors, but it takes a genius to create one all in white.

It may be great or small; it must be well designed. It should be simple in design, and of course, it ought to be enclosed in one way or another. Nothing is a garden without being thus set apart.

SIMPLICITY VS. ORIGINALITY

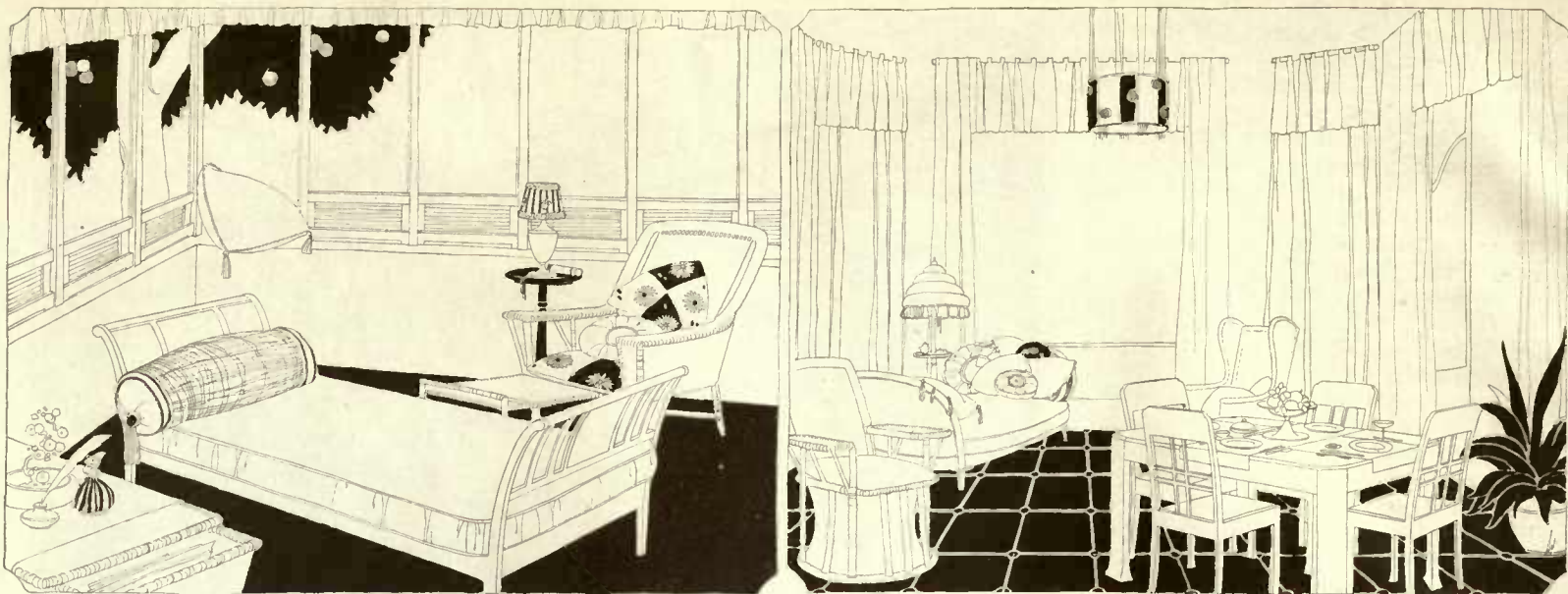
Simplicity of design is one of the most difficult, and at the same time one of the easiest things in the world to accomplish. It is difficult because there is invariably the wish present with the designer to create something "differently." Now there is no such thing in the world as entire originality, and anyone who deludes himself into the belief that he has created a design hitherto unthought of has worked upon his own credulity to an alarming degree—or else he has actually gone over into the realm of mental shipwreck, and "designed" something too awful for contemplation.

There are gardens that I suspect have been developed in just this fashion; they are original and "different"—and they are nightmares! Avoid anything of this sort at all costs, even if you have to settle down to a single brick path bordered with flowers. There is not the slightest degree of originality about this. It is as old as the hills,

(Continued on page 64)

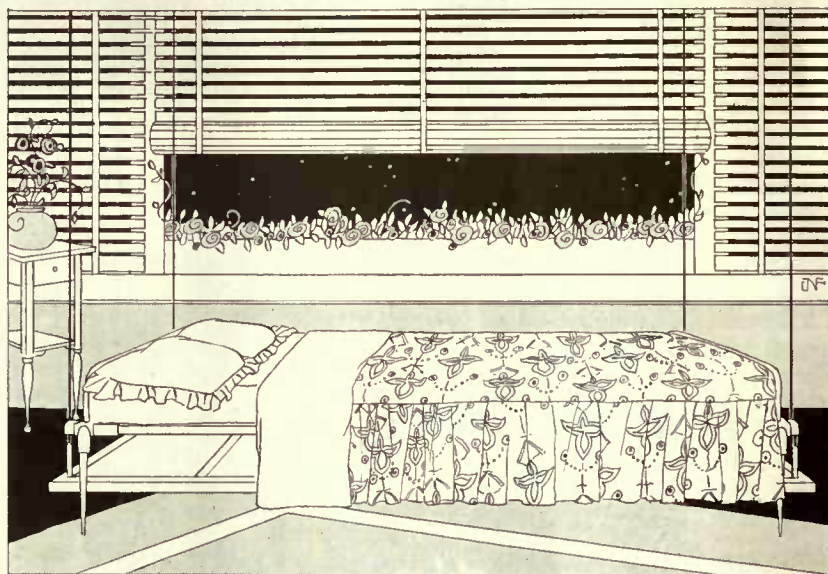
Try the Japanese bell-flowers in a good, large mass. They grow about 2' or more high and blossom in midsummer



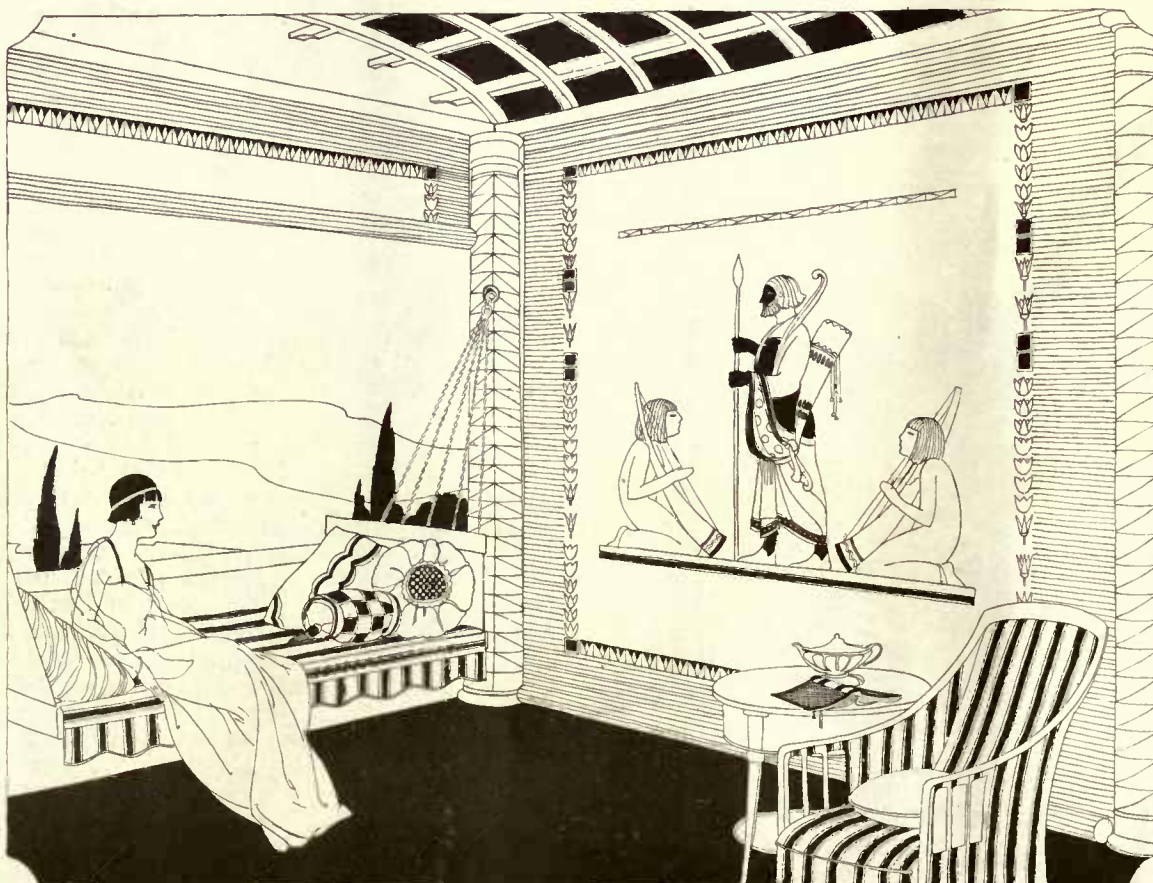


Instead of the usual iron hospital cot generally used on the sleeping porch, why not a day-bed? The color is green and the striping lapis-lazuli. Cushions and cover can be corn color. Chairs and table are painted to match the bed. A blue glaze pottery bowl holds the light. Steamer chairs and deck rugs complete the scheme. The windows are arranged as in a trolley car

The ceiling bed is raised and lowered by turning a crank installed in the wall. As the bed comes down, a false top panel automatically closes, leaving the ceiling complete. Sagless spring, iron bed, upper false ceiling, lower ceiling bed bottom, and necessary gear. Courtesy Sorlien Bed Co.



Why should the sleeping porch in its revolting bar-ness smack so much of a sanitarium? Make it livable with painted day-bed, chairs and tables, tile floor, or a floor painted to simulate tile, one or two wicker chairs, and curtains of silk or linen in a shade to harmonize with the color scheme of the room. Here is a sleeping porch that is presentable at any hour



It may sound a bit devastating; but in these days of courage in decoration, the Egyptian sleeping porch is not altogether impossible. It is easily made. The floor can be painted burnt umber. Canvas curtains have Egyptian panels in characteristic shades. The sleeping hammock and chairs are upholstered in the same colors. The chairs and table could be green,—doubtless Nile green with black striping!

THE SLEEPING PORCH BY DAY AND NIGHT

Some Suggestions for Making that Part of
the House Look Less Like a Sanitarium

BIRDALINE BOWDOIN

"NOW, I want it distinctly understood that if you two girls are going to take down your bed and sleep in two droopy hammocks out on the upper piazza, I am not to be routed out of my comfortable bed, in a decently warm room, no matter what happens. So don't get colds or any other ailment, for I mean what I say, and shall not lend my room."

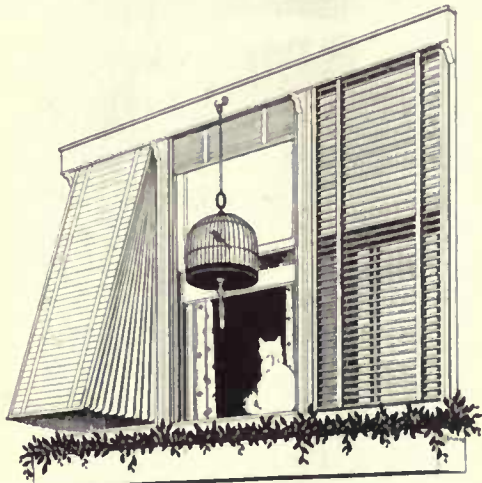
"Not going to be sick ever, because sleeping in the open air is the greatest thing for the health, and hammocks!—there is nothing so relaxing or so restful, swaying as they do to every motion or every breeze. Why, they're just—"

By sewing the sheets, blankets, counterpanes and canvas covering into sleeping bags, they were kept in place. To insure safety, each occupant of the hammock laced herself into its meshes, so that the result was suggestive of two mummies in boudoir caps of water-proof canvas, the which was viewed mirthfully by callers of maturer ages. But the two didn't care.

A FLIGHT INTO EGYPT

The mummy idea, coupled with the fact of school studies in Ancient Art, suggested the decorative scheme for the sleeping-porch. They had the wall of the house painted a warm stone color, and a quarter-

inch line in Egyptian red framed the windows, giving a panelled effect to the side wall. The railing bounding the piazza was stone color, with red line running down each spindle. The floor was painted dark red and divided into eight inch squares by lines of the brownish-black of the Egyptian style. A cream-white awning, whose heavy roller kept it back out of the way on starry nights, and rolled it down over the pergola-like open roof beams and dropped it to the railing or floor in times of storm, was adorned with bands of lotus flowers, framing a panel of stern Egyptian figures in the characteristic reds, dull yellows, blue greens and brownish blacks. Nor were the canvas sleeping bags without their lotus decorations.



A combination blind and awning is shown to the right. It can be held at any desired position. The slats are wood and the supports phosphor bronze, strongly constructed throughout. Courtesy of the J. G. Wilson Corporation

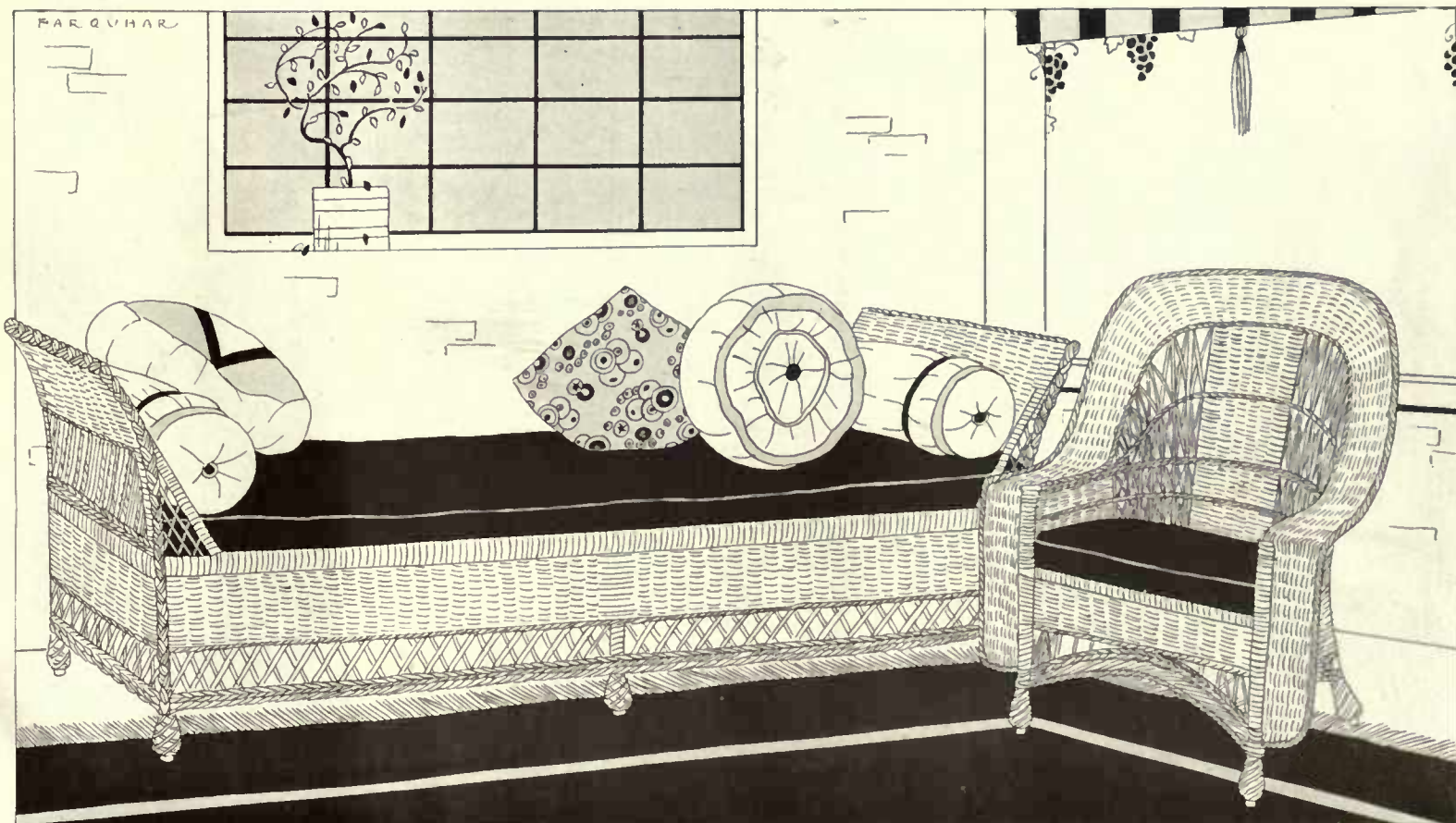
When the porch is of sufficient size, beds are far better than hammocks to sleep in. There are iron cots which cost as little, if not less than hammocks, and whose well-stretched springs, with a good hair or felt mattress, offer greater comfort to most people. The ends are no higher than the mattress, so that in daytime the bed gives the appearance of an inviting divan. For cold weather warm things must be under as well as over the sleeper, and a waterproof covering must be made to protect the entire bed and hang well down over the sides, arranged with an opening large enough to slip the head through. Then the head must be covered with a cap or helmet, also waterproof, as a protection against colds.

To be sure it is not always winter on a sleeping porch, and many people enjoy reading or writing in bed. Therefore beside the bed stands a convenient table to hold the lamp and books and other accessories, while over the lap rests an invalid's bed-table—a wonderful attribute for an industrious "lounger."

THAT SANITARIUM BARENESS

Many regard a sleeping-porch as merely a sort of medicinal sleeping place used only for the "misery" of night time. Nothing (Continued on page 68)

The day bed below is wicker, 6' 2" long, 30" wide. Fitted with removable box and cushion covered in denim. The chair, stained or natural, can be had with or without cretonne cushion seat. Courtesy of Minnet & Company





JOHNSTON-HEWITT

In the corner of the garden of E. J. Berwind, Esq., at Newport is a lovely Venus mounted on an ivy covered pedestal and silhouetted against dark foliage



Foul weather and fair, young Pan blows his pipes. Edward McCartan, sculptor. Courtesy of Gorham



GILLIES

A young centaur holds up the dial to catch the laughing hours. He is in bronze and graces the lawn of Franklin Murphy, Esq. H. Van Buren Magonigle, architect

GODS OF THE GARDEN

Pan Pipes The Birds to Song

Statuary can find no nobler spot than at the end of the garden axis surmounting the exedra behind a curved bench and the shallow basins of a fountain



COME OUT AGAIN

By Many a Stately Fountain

They drink from the fountain's rim, these children; their chubby hands clutching at the edge. It is called "Joy Fountain", by Edith B. Parsons. Courtesy of Gorham



JOHNSTON-HEWITT

COUNTRY HOUSE WATER SYSTEMS

ONE of the first problems which confronted man when he ceased being a hunter and became a grazer, was that of water supply for his stock.

As much of the grazing land was more or less elevated, it followed that it was generally deficient in natural water sources. Hence, the birth of the water works; and thus we face the proposition of today, with hundreds of years of experiment and experience back of us. Indeed, many of our present methods have an ancestry far longer and far more interesting than our own.

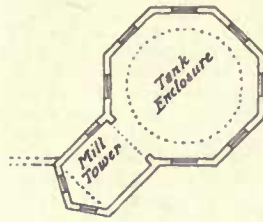
When a man builds himself a house, he naturally picks a dry spot, and the finished result has the chance, at least, of being a beautiful thing. When he plans for his water supply, it is generally after he has built, or at least located the house; he then picks what he can get for his water. It is here a question of suitability—the avoidance of low places, in which the surface water may gather; and the ridges, from which no water is to be gotten. How he may locate his hidden supply is a question outside the province of this writing.

The home service is best supplied by gravity, from a naturally high and sufficient source. But this is not for most of us. Ours is generally the low source, the force-pump, and the raised tank or reservoir which furnishes our gravity flow.

THE SOURCE OF SUPPLY

The common supply is found in the well, which may be spring fed or an interrupted flow. The well may be either dug or driven. For drinking purposes, the dug well is the better, as the water does not stand so long in the pipes. A good spring source is best enlarged to be contained in a neat reservoir, thus giving a reserve supply, even should something go wrong with the working of the system at any time.

When your property is on low land near a river, the banks of which are of sand or gravel and the water naturally good, a well may be located at a little distance from the bank. Here are natural filtering and a copious supply. A dug well is best constructed with a smooth interior and of solid masonry down to nearly the depth of the inflow. Below this the wall should be porous. Well



PLAN

The windmill need not be an architectural eyesore. Here are two suggestions—one for tower and tank, the other for tower alone



water is generally pure and wholesome; cool in summer and warmer in winter than that taken from ponds or rivers. Thus it is less liable to freeze than that of the more exposed sources of supply.

The copious spring may partake of the above qualities. It often has possibilities with the hydraulic ram, and as such is a valuable possession. The ram is a mechanical device which enables us to raise a small body of water by utilizing the power of a much larger body. Or in other words, the impulse of flow is automatically checked and a portion of the flow diverted into our supply system. It is necessary to the working of the ram that the drop of the inflow or feed pipe be at least 18" below the source of supply, and that the length of the feed pipe be not less than 25'. If the ram must be nearer than this to the spring, the extra length of pipe may be laid in a 6' coil.

The ram may force water to a distance of from 1,600' to 3,300' and raise it from 100' to 200'. Water carried to a distance of 1,000' and elevated to a height equal to

Sources of Supply and How to Utilize Them

CHAS. EDW. HOOPER

ten times the fall from source to ram, will deliver about one-fourteenth of the water used. Twice this delivery will be made if the elevation be only five times the fall. From this we see that our spring must be copious; the greater part of the water is not delivered and goes to waste.

The installation of the ram is perhaps best effected in a concrete pit, which is sufficiently large to allow working around the machine. There should be an effective drain about its base to keep the water from flowing over it, and the outlet to this should connect at once with a lower "splash pit" to save the waste from digging too deeply into the soil.

A wooden cover for the ram pit is best made in the form of a low pitched roof which swings back upon hinges. Ventilate this through the small gables. It is hardly necessary to mention that all covers and doors, which guard both reservoirs and mechanical contrivances, should be under lock and key to keep them safe from invasion and possible injury.

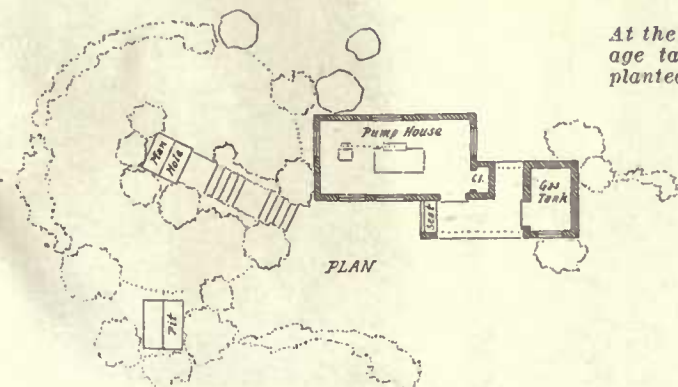
The waste of such a supply at once suggests a water garden with bordering poplars, pussywillows and like water-loving growth. Perhaps there can be an irrigating system beyond, where the water is collected in a fairly shallow basin that it may get the benefit of the warming sun.

The delightful possibilities of the screening of the ram-pit and the spring form a problem both simple and unusual. Success lies entirely in the judicious use of small trees, shrubs and plants. And it might be mentioned here that in all cases where a protective structure is built about any of the essential units of the water system, the introduction of planting may be used more effectively to tie the structure to the landscape and lend it harmony.

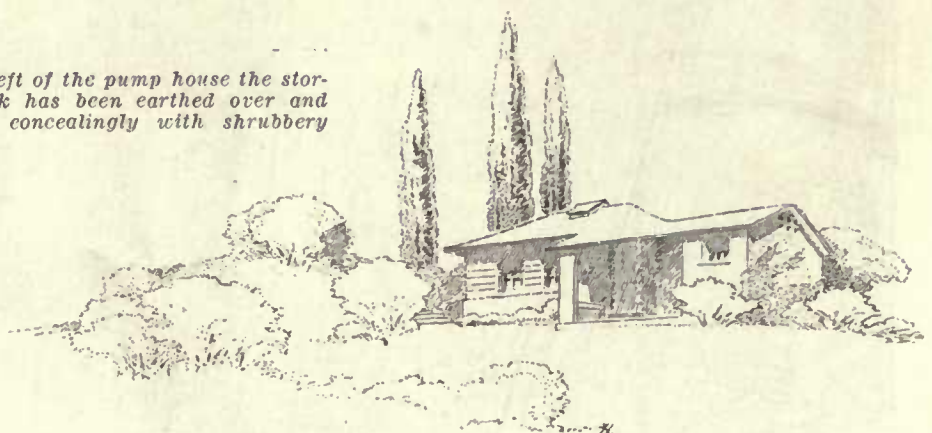
THE STORAGE TANK

So much for the first step, the source of supply. Next comes naturally the provision of a storage place into which the water may be conveyed, in order that it may be fed by gravity into the house system. The most common system is that in which the tank is installed in the attic. This may be satisfactory for a small supply, but care should be

(Continued on page 58)



At the left of the pump house the storage tank has been earthed over and planted concealingly with shrubbery





GILLIES

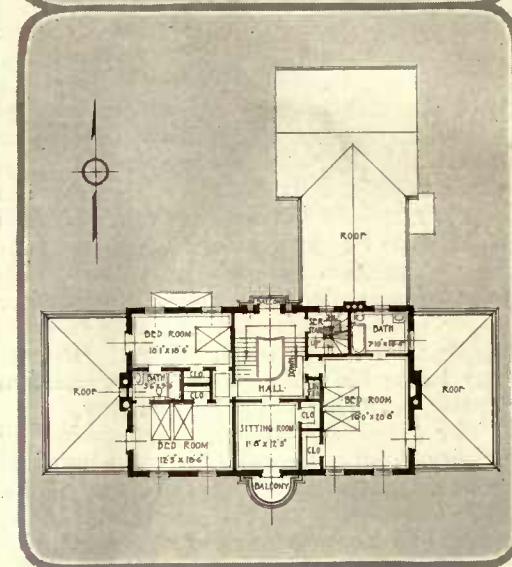
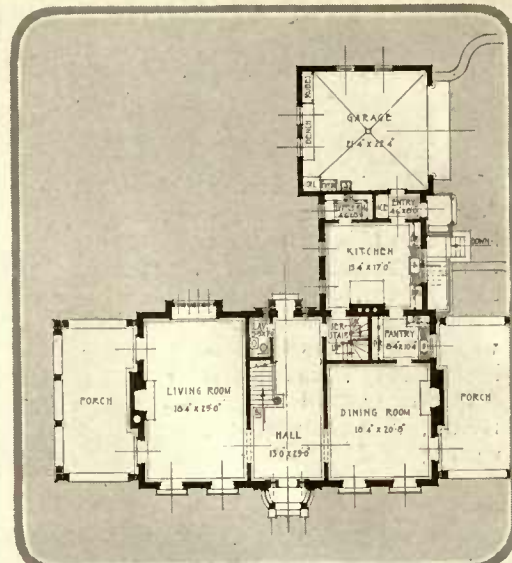
THE RESIDENCE OF
HENRY R. SWARTLEY, Jr., Esq.
GREAT NECK, L. I.

There may be many modern entrances that reflect the Colonial spirit, but few do it so faithfully and so successfully as this. The iron balustrade is especially beautiful

Although divided into separate parts, the buildings are co-ordinated into a unit. The living-room, hall and dining-room form one division, linked by the kitchen with the garage

An upstairs sitting-room is one of the advantages of the second story plan. Bedrooms are arranged to command maximum light and ventilation. Closet space is plentiful

Arched French windows on the lower floor and the pillared entrance relieve the straight Colonial lines. There is nice Georgian balance in the porches at either end



A LITTLE PORTFOLIO OF GOOD INTERIORS



WALLACE

If you question the ability of an architect to crystallize personality in a room, you have only to consider the masculine qualities established in this man's room. There is a virility to the very walls, a solid austerity to the paneling, and a pleasing grace to the linen fold above the fireplace. Mellor & Meigs, architects



In "Laurel Hall," the residence of S. H. Fletcher, Esq., at Indianapolis is a music room of piquant charm. The Chinese rug is old gold and old blue. Draperies are damask in old gold on mulberry. Furniture is French walnut, the walls cream, side chairs upholstered in needlepoint tapestry, and the cabinet is amber color lacquer. Cooper-Williams, Inc., decorators

The library of "Laurel Hall" has a fitting atmosphere of studious dignity. Woodwork is oak, the mantel Caen stone. The rug is plain taupe. Curtains are blue velvet in an antique weave. The furniture is oak and walnut, the upholstered pieces being in blue and gold mohair damask, plain blue velvet and needlepoint tapestry. Cooper-Williams, Inc., decorators





One of the bedrooms at "Laurel Hall" has a large floral patterned paper on a cream ground. The furnishings are simple—simple mahogany beds with plain satin covers, and plain upholstered chairs. Cooper-Williams, Inc., decorators



The charm of this sun room lies in its simplicity. The floor is ivory and green tiling, the furniture ivory covered with green satin. Benches are marble with velvet cushions of rose geranium. Puff shades of green gauze. Mrs. Lorraine Windsor, decorator

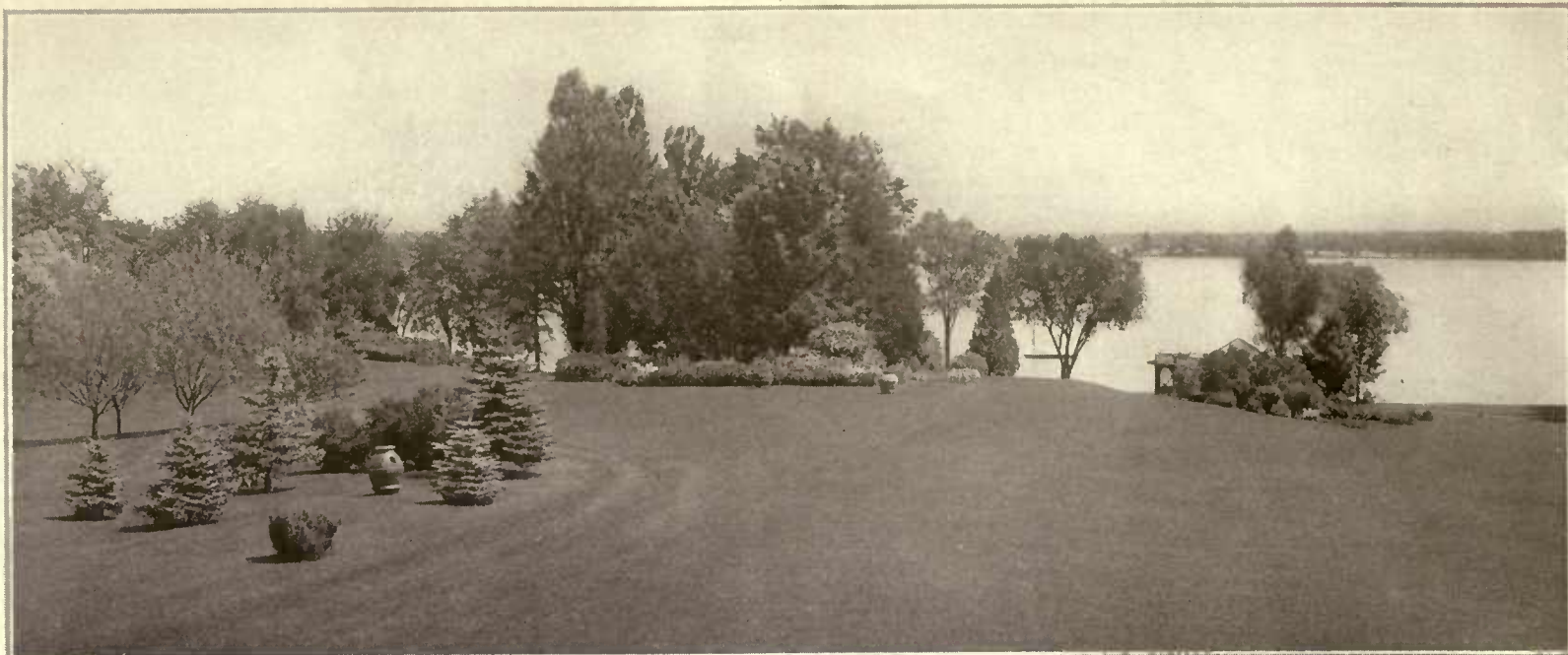


There should be something intimate about a bedroom fireplace. It need not be formal, although it should have a dignity in keeping with the character of the room. The carved mantel and paneled overmantel mirror in the bedroom shown to the right make a happy combination

JOHNSTON-HEWITT STUDIOS

The walls of the dining-room at "Laurel Hall" are paneled in walnut broken by a carved Caen stone mantel. Curtains and portieres are of tapestry in an Italian design. The furniture is Italian walnut upholstered with plum colored figured silk velvet. Cooper-Williams, Inc., decorators





A velvety lawn is not a perpetually self-maintaining stretch of grass that will withstand abuse and neglect. Its possession is bought by careful preparation, suitable soil, good seed and thorough, well considered care

GREEN LAWNS AND GRASS SEED FOR EVERY STATE

A Summing Up of the Best Varieties for All
Conditions and How to Sow and Care for Them

HUGH SMITH

TIME was when the lawn, as popularly conceived, belonged almost exclusively to large estates. It called for a setting unmistakably grand, a setting wherein ivy-covered brownstone and turreted gables seemed essential to the effect of the sward itself. In a word, lawn spelled wealth.

Happily, now, those days are past. The increase of homebuilding by all classes, an awakening to home beautification, and an increased civic conscience have made the production and maintenance of lawns a matter of general interest.

Yet fundamental principles are often disregarded in lawn making. Poor results follow. It is difficult to impress on some people the fact that a lawn is not a perpetual, self-maintaining stretch of grass that will withstand every conceivable sort of neglect and abuse. To the average man its making is but the process of scattering an unknown seed mixture, purchased at any corner store, over a piece of ground that has been decorated with parallel scratches by his garden rake. Once the seed is sown he carries no further responsibility for the product that is to result.

LAWN SOILS

The character of the soil is the first consideration in successful lawn making.

Whenever possible a sweet, mellow loam should be secured, and the lawn soil should have depth. Several feet of rich black earth is the proper foundation to work from. A layer of an inch or two of soil over a sterile, heterogeneous mass of refuse is the cause of many failures. The capillary con-

nection between the surface soil and the subsoil must be good, so remove all debris from the ground before placing the surface layer upon it.

Besides depth there should be uniformity of texture. Let no great lumps of earth be intermixed with the surface soil. Remove all stones and other riraff.

The lawn is not like a cultivated field that can be plowed and planted with a rotation of crops. Lawn soil must furnish available plant food in large quantities over a considerable period of time. This means that there must be a large amount of humus in it. It is best to build up the soil to a high degree of fertility before the grass cover is grown upon it; it is much easier to incorporate the humus with the soil at this time.

SURFACE AND DRAINAGE

Stable manure, preferably that which is well rotted, should then be applied and plowed under. The surface should then be thoroughly worked into a smooth seed bed; simply having a smooth appearance on top does not mean much. The upper soil should be worked over with a garden rake until it is of very fine texture; in fact, it should form a dust mulch.

The soil must have sufficient drainage. Low, wet spots become sour. It is dif-

NORTHERN DIVISION			SOUTHERN DIVISION	
Soil Condition	Major Grasses	Supplementary Grasses (Only 5% to 15% of each in mixture)	Major Grasses	Supplementary Grasses for Winter
Loam	Ky. blue	White clover	Bermuda grass	Italian rye
Clay loam	R. I. bent	Redtop	St. Lucie grass	Perennial rye
Sandy loam	Creeping bent		<i>Lippia canescens</i>	White clover
General	Canada blue (in dry situations)		<i>Lippia nodiflora</i>	
Clay soil	R. I. bent	Redtop	Bermuda grass	Italian rye
	Ky. blue	White clover	St. Lucie grass	White clover
	Redtop		St. Augustine grass	
	Creeping bent			
Sandy soil	Kentucky blue	White clover	Bermuda grass	Italian rye
	Canada blue (dry situations)		Carpet grass	White clover
	R. I. bent		<i>Lippia canescens</i>	
	Creeping bent		<i>Lippia nodiflora</i>	
	Sheep fescue			
Extreme sandy condition	Beach grass			
Slightly acid condition	Redtop			
	R. I. bent			
	Creeping bent			
Brackish conditions	Dense flowered bent			
Semi-arid conditions	Buffalo grass		Bermuda grass	
	Native grasses		St. Lucie grass	
	Canada blue		St. Augustine grass	
Shady conditions	Wood meadow (deep shade)		St. Augustine grass	
	Red fescue		Bermuda grass	
	Crested dog's tail			
	Ky. blue			
	Various leaved fescue			
	Redtop			
	Dense flowered bent			
Slopes and terraces		Sow oats, rye or timothy with mixture for given soil.	Bermuda grass	
			St. Lucie grass	
			<i>Lippia canescens</i>	
			<i>Lippia nodiflora</i>	

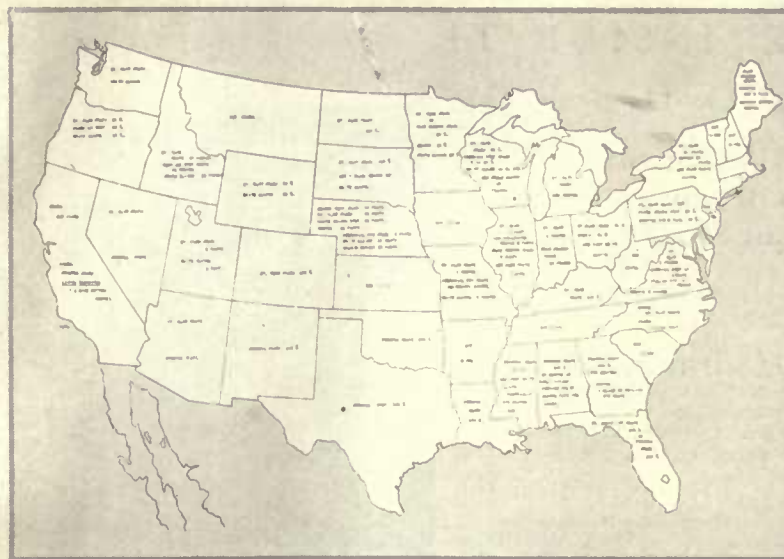


Fig. 4 is for loamy soil and shade. Use for: Rhode Island, wood meadow, crested dog's tail and fine leaved fescue mixed with Kentucky blue, redtop, R. I. bent and white clover. Conn., Kentucky blue, R. I. bent, white clover. Mass., 40% fancy Kentucky blue, 30% wood meadow, 5% Canada blue, 10% r. l. fescue, 10% crested dog's tail, 4% Italian rye, 1% white clover. Md., 40% Ky. blue, 10% r. l. fescue, 40% wood meadow, 10% crested dog's tail



Fig. 5 is for loam soil on a slope. Additions to the map are: Rhode Island, 7 lbs. Kentucky blue, 7 lbs. redtop, 3 lbs. white clover, 3 lbs. Rhode Island bent grass. Connecticut, Kentucky bent, Rhode Island bent, white clover. Massachusetts, 20% fancy Kentucky blue, 15% Canada blue, 20% crested dog's tail, 35% Rhode Island bent, 9% Italian rye, 1% white clover. Maryland, 25% Canada blue, 10% Kentucky blue, 40% creeping bent, 25% crested dog's tail

difficult to secure satisfactory results unless the soil is open and warm. If necessary, under-drainage by means of tiling should be resorted to. This is a technical subject governed largely by local conditions, and anyone having work of this sort to do should make a special study of its engineering phase with reference to the problem.

Lawn soils not in the limestone regions are apt to be somewhat acid. This condition should be corrected by an application of air slaked lime at the rate of thirty bushels to the acre. This is best applied as a winter dressing.

SEED MIXTURES

To the average buyer the various trade mixtures of lawn seed on the market smack of the alchemy of the Middle Ages. There is something awe-inspiring in the elaborate number of varieties they combine into one package of seed and the relative efficacy claimed for each special combination. To clear the subject in your mind here is an

analysis of what to use, and where:

The map in Figure 2 graphically shows the regions to which the principal lawn grasses are adapted. There are three divisions. The first or Northern, shown by the unshaded portion on the map, embraces those States where Kentucky blue grass is the standard for practically all situations. The chief exceptions to its full use are in the Atlantic coast region where the moist clay soils are inclined to be acid. Here you will find redtop and the other bent grasses as the basis for lawns.

In the extreme northern part of the United States, in some localities are found rather gravelly and sterile soils. Upon these the growth of Canada blue grass has been found to excel that of the Kentucky. In some arid portions of the Great Plains region the grasses which are native to the special localities grow better than others.

The second or central division is shown by the cross-hatching on the map. In this group of States no distinct line of demarca-

tion between the grass areas exists. The blue grasses predominate in the northern part, but Bermuda grass supersedes them in the southern and warmer parts of the States. Those contemplating the building of lawns in this section should carefully study the varieties in common use in their particular locations and make use of the grass which is giving the best results.

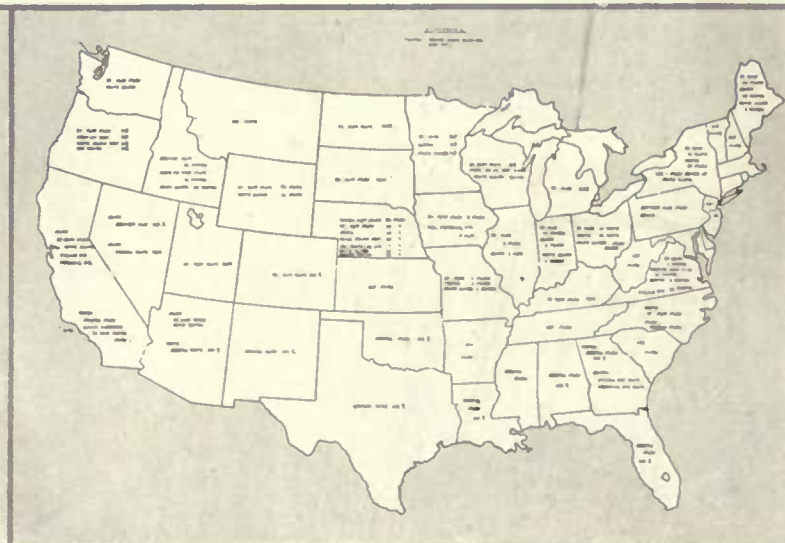
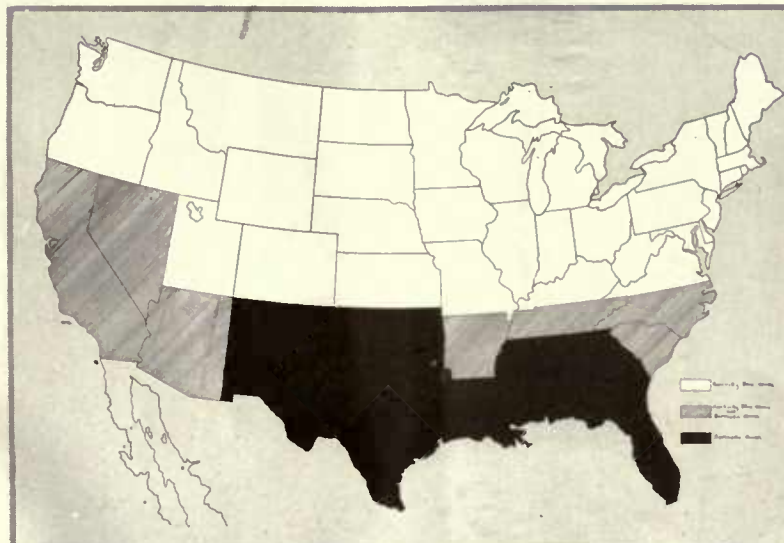
GRASS IN THE SOUTH

The third or southern division, shown by the shaded portion of the map, is the region where Bermuda grass is the standard for lawns. A few other varieties are used in special cases, but Bermuda grass has thus far exceeded all others for common use. The chief exception to the general use of Bermuda grass in this region is St. Augustine grass. This has proved to be better adapted to shady conditions than the other and is consequently becoming more popular for this particular use.

(Continued on page 74)

In Fig. 2 the country is divided according to the regions to which the principal lawn grasses are adapted. The unshaded portion consists of those States where Kentucky blue grass is the standard for virtually all situations. In the gray areas Kentucky blue predominates in the north, and Bermuda grass in the south. The black sections are those for which Bermuda grass is the standard sort

Additions to the map in Fig. 3, for a loam soil in sun, are: Rhode Island, 7 lbs. Kentucky blue, 7 lbs. redtop, 7 lbs. Rhode Island bent, 7 lbs. white clover. Connecticut, Kentucky blue, R. I. bent, white clover. Massachusetts, 45% fancy Kentucky blue, 20% fancy redtop, 15% R. I. bent, 15% Italian rye grass, 5% white clover. Md., 10 qts. Kentucky blue, 8 qts. R. I. bent, 3 qts. English perennial rye



THE GATE INSIDE THE HOUSE

A Medieval Precaution
That Has Become
a Decoration Today

In the New York home of Reginald DeKoven, the composer, is a wooden Tyrolean gate placed between the entrance foyer and the stair hall. Door openings to receive the gate were designed by John Russell Pope, architect of the house



GILLIES

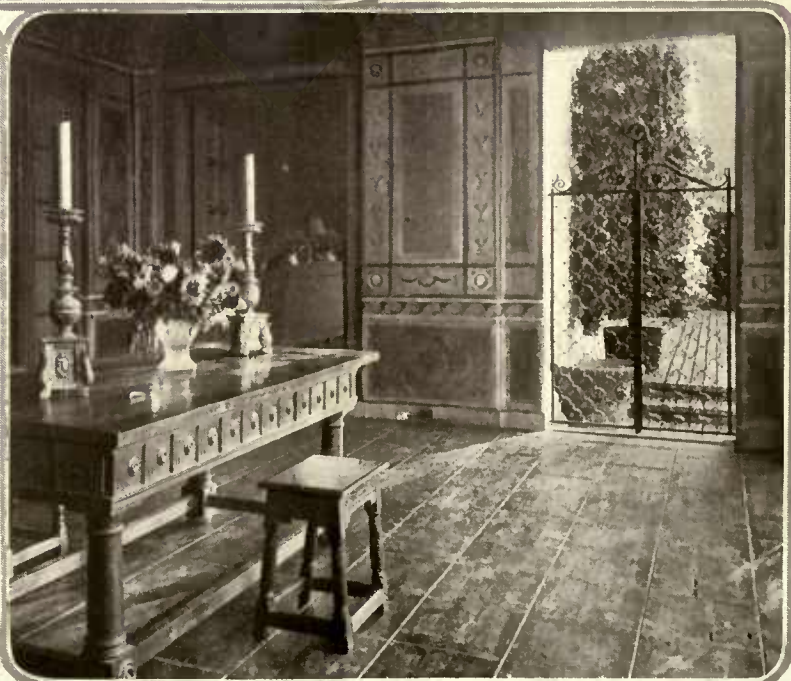
In old times castles were provided with inner gates of iron and wood designed to withstand attack should the enemy penetrate the inside walls. After the adoption of gunpowder, and with it the ability to destroy from a distance, the efficiency of such a method of defense was ended. But as the gates presented a certain decorative value, they were refined into ornamental forms. And that is the romance behind these gates that open into the music room of the residence of William McNair, Esq., in New York. H. Van Buren Magonigle, architect



Between the entrance lobby and the main foyer in the New York apartment of Murray Guggenheim, Esq., are gates of the period of Louis XIV. They are of black wrought iron with decorations in gilt, fashioned after designs by McKim, Mead & White, architects. These illustrate the decorative value of interior gates—they withhold the view beyond and yet do not entirely obstruct it. They mark a division between rooms with less abruptness than would a door or portieres. They also add the significant sense of richness all hand-wrought iron gives

A novel assembling of the coats of arms of various branches of the family has been made on the gates in the residence of Stuart Duncan, Esq., at Newport. The house is Tudor Gothic and the gates are a characteristic decoration of this architectural style. John Russell Pope was the architect

The gate in the residence of H. H. Rogers, Esq., at Southampton, L. I., is after an Italian Renaissance design. It stands between the loggia and the upper house terrace. Although not a typically medieval use, this serves decoratively, being silhouetted against the light. Walker & Gillette, architects



THE DECORATOR AS AUTHOR

Eight New Books Presenting Eight Viewpoints
On the Art of Interior Decoration and Architecture

IT is only fair that those who work the miracle of good taste preach its gospel.

Decorators, like good wine, need no bush, but they deserve explanation. The touchstone of good taste that they employ has made both them and their work not a little mysterious to those who have never chanced to fall into the merciful hands of a decorator. And they are merciful hands, for with rare diplomacy they guide a client's choice into the right path.

But is there only one path? Scarcely. Here are eight books by as many decorators, and while all claim allegiance to the same fundamental rules of decoration, each interprets them in a different fashion.

THERE is "The Art of Interior Decoration" by Grace Wood and Emily Burbank (Dodd, Mead, \$3). In a crisp, direct, readable style the authors have set down the facts of decoration as their varied experiences have proven them. Every phase of the house is considered, including some that decorators usually neglect—rooms such as the bathroom and the servants' quarters. There are short chapters on the periods, on collecting, on table decoration and pictures, to name but a few. The why and wherefore of each principle is clearly explained. You hear an old message in new words. And the new concept these decorators present is the idea of considering the room as a picture—a rounded, complete setting for life. Excellently illustrated, admirably presented, "The Art of Interior Decoration" is one of the few really good books which have appeared on this subject.

ANOTHER approach to the house in good taste is made by Amy L. Rolfe in "Interior Decoration For the Small House" (Macmillan, \$1.25). It is written with the wholly laudable purpose of making people with moderate means apply those means to the best advantage in the decoration of their homes. And to that end it lays down the fundamental principles of convenience and comfort that we all demand. Current prices also give some idea of what the improvements in the home will cost. A concluding chapter on how to go about studying interior decoration is a valuable feature.

"THE HEALTHFUL HOUSE," by Lionel Robertson and T. C. O'Donnell (The Good Health Publishing Co., \$2), approaches the decoration of the home from the angle of its effect on the health. "What we have attempted," the authors say, "is to insist upon the health importance of beautiful colors and beautiful lines

and masses, beautiful wall and floor coverings, equally with fresh air and light—to present to the reader, in short, a house that is healthful because it satisfies the demands of hygienic and esthetic sense alike."

A FOURTH interpretation of the decorative principle is found in Hazel H. Adler's "The New Interior" (The Century Co., \$3). The sub-title reads, "Modern Decoration for the Modern Home." To show how the modern movement has developed, the author surveys its various expressions in the different fields of art, and then goes on to explain how decorators are doing their share in the work. This subject was explained at length in "What Is Modern Decoration?" in the April HOUSE & GARDEN. It is mainly a liberal use of strong color, the employing of craftsmen in the work, and an attempt to find color schemes and lines other than those of the accepted periods and their current adaptations. How much of the movement is passing fad would be difficult to say. A close student of decoration is apt to criticise this book, however, for including much material that is far from modern. Surely Ralph Adams Cram would not consider his private chapels—fashioned along the lines of those in the Pyrenees—as being modern. They are distinctly medieval. That craftsmen are employed in the work seems to be about the only reason for their being called modern. The value of this book lies in its survey of the recent art movements, in its chapter on new groupings of color and its excellent illustrations.

A LITTLE handbook by Helen C. Candee, "Jacobean Furniture" (Stokes, \$1.25), is a detailed study of a period for which Mrs. Candee is well known. Those who have used her "Decorative Styles and Periods"—and who has not?—will find this monograph of equal interest and help.

IN the "Practical Book of Early American Arts and Crafts," by H. D. Eberlein and Abbot McClure (Lippincott, \$6), the authors have set forth the fascinating results of the various forms of craftsmanship practised by our forebears of the Colonial and post-Colonial periods. The record cannot fail, in the first place, to promote greatly an intelligent appreciation of the sundry decorative art manifestations discussed, whether on the part of the habitual collector or of the chance admirer and occasional purchaser. In the second place, it cannot fail to spur modern crafts-workers to emulation of their predecessors' performances either by reproduction or adaptation. Indeed, one important item of the book's appeal is found in the stimulus and inspiration it affords the present-day craftsman and craftswoman.

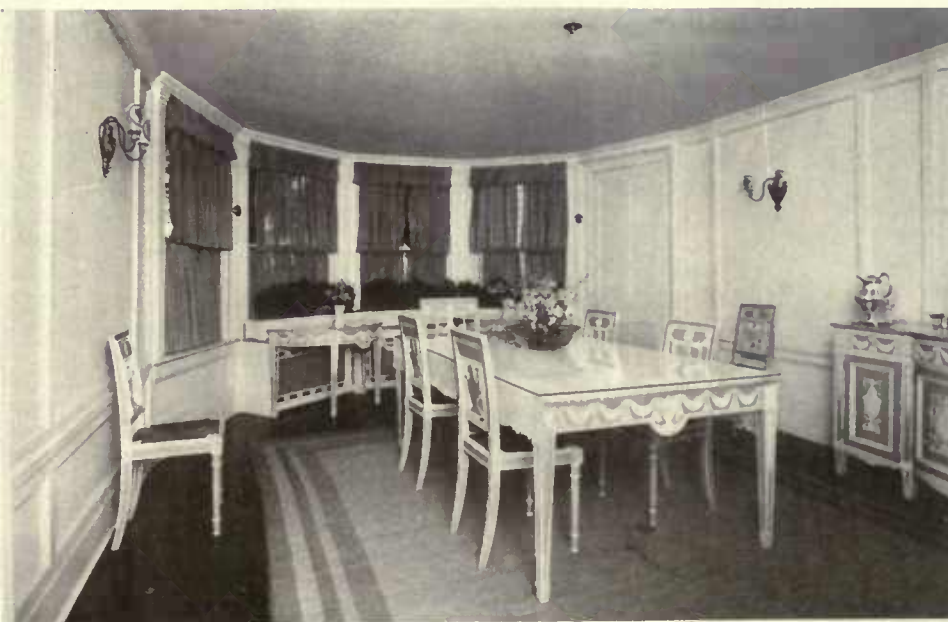
The subjects covered include early American silver; glass; decorative metal work in iron, brass, copper, lead and tin; pewter; pottery, both within the present bounds of the United States and the majolica of early Mexico; decorative painting on household gear in its many ramifications; early portraiture and allegorical painting; weaving; handblock printing on fabrics and paper; carving in wood and stone; and, finally, lacemaking, this latter chapter being contributed by Mabel Foster Bainbridge, who has done more than anyone else to revive this ancient craft.

The book, as its title implies, is thoroughly practical, in that it supplies exact data for the collector—witness, for example, the silver chapter with its list of silversmiths and their marks—and also an exceptionally readable and comprehensive volume of reference for the average person interested in one or another of the early decorative art manifestations. Furthermore, the presentation of subject matter has great suggestive value pointing to the ready possibility of a revival and adaptation of the old crafts for the enrichment of our architectural and interior decorative resources.

TO this list of books on decoration we add two on architecture.

"Domestic Architecture," by L. Eugene Robinson (Macmillan, \$1.50), is a handbook designed for the layman and beginning student of architecture who would understand the principles that must be observed in building a house. It fits its purpose well. In addition to the ordinary facts of history and building are well written chapters on costs, on the practice of architecture and the relation between architect and client that will be found of value.

(Continued on page 72)



In "The Art of Interior Decoration," by Grace Wood and Emily Burbank, is shown a Directoire dining-room of rare distinction that is indicative of a style which will be in favor in the near future



GILLIES

The formal pool invariably calls for a formal setting. Here the wide concrete coping forms an integral and important part of the design

THE FINAL TOUCH TO THE LANDSCAPE SCHEME

Is Supplied by the Water Feature, Be It Pool or Fountain, Stream or Lake—Suggestions for Planning, Construction and Care

ROBERT S. LEMMON

“AND when you have left the desert, and come again to the fresh green of the river valleys, the last thing to which you grow accustomed is the sound of running water.”

The last thing and, it might be added, the most welcome and soothing and wholly refreshing thing. In the glaring heat of the cactus country one misses keenly the softening effect of water in the landscape. By day, at least, the desert lacks intimacy, and when the reason is analyzed it is found to lie largely in the absence of flowing streams. For whether in Nature's gardens or in our own small imitations of her handiwork, water as a purely esthetic feature fills a place which no other one element can hope to attain.

There is no need here to dwell upon this humanizing influence of water in our gardens—our interest is centered rather on how it can be brought to serve our needs. The running brook admits of the greatest variety of effects, perhaps, but for comparatively few of our gardens is it available. Most of us must of necessity turn to the various

forms of pools and pond-like water gardens. In the planning, making and care of these are certain well-ordered rules.

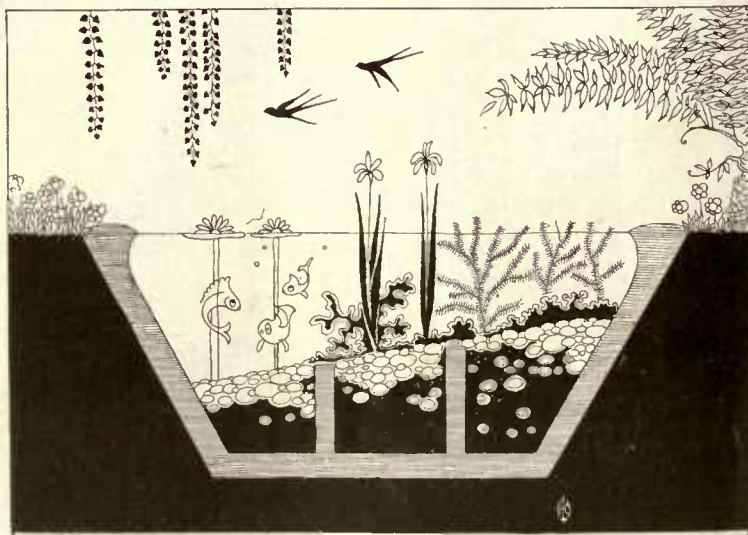
FORMALITY AND NATURALISM

Broadly speaking, there are two kinds of water features: the formal and the naturalistic. The first may take one of several

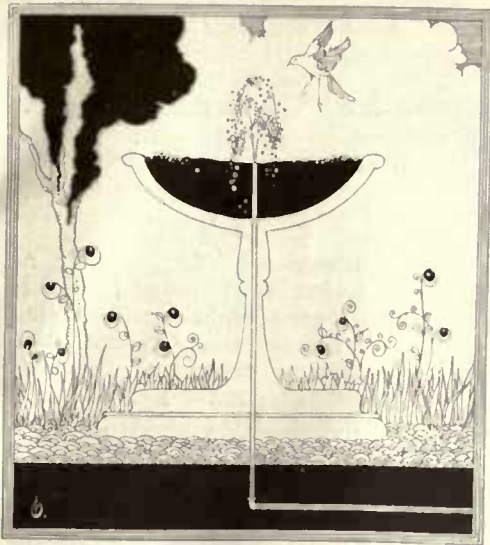
forms, such as the fountain basin pure and simple; the lily pool of regular contour, round, oval or rectangular, placed usually at the intersection of the garden axes; and the geometrically accurate pool whose primary purpose as a mirror of the surrounding trees and architectural features is served without the use of any water plants.

It is not my purpose now to take up in any detail the subject of garden fountains and their accessories, as these fully deserve an article all to themselves. Today one can find in the open market all manner of fountain designs especially executed for garden use, and the only confronting problem is the selection of that one of them which will harmonize best with the planting scheme in general, and the exact location in particular.

All of these fountains, of course, have one point in common: they call for a source of supply which has enough force to cause the water to flow from the opening provided for it. Provision must also be made to carry off the surplus water while the fountain is in operation. In some cases this overflow can be



A cross-section of the concrete lined pool shows the sloping arrangement of the soil and the partitions to hold it in place



The automatic and intermittent jet is simplicity itself. Some arrangement must be provided to take care of the overflow

utilized to irrigate part of the garden proper, or in the more formal scheme it may be carried off through an underground pipe.

THE INTERMITTENT JET

Should you not care for any of the conventional "architectural" fountain designs, and wish something simpler, several good possibilities lie in the various forms of jet arrangements which anyone with a little ingenuity can install. One of the most effective of these is the intermittent jet which operates as regularly as clockwork, quite to the mystification of the uninitiated beholder.

This system is almost absurdly simple, and entirely automatic in operation so long
(Continued on page 70)

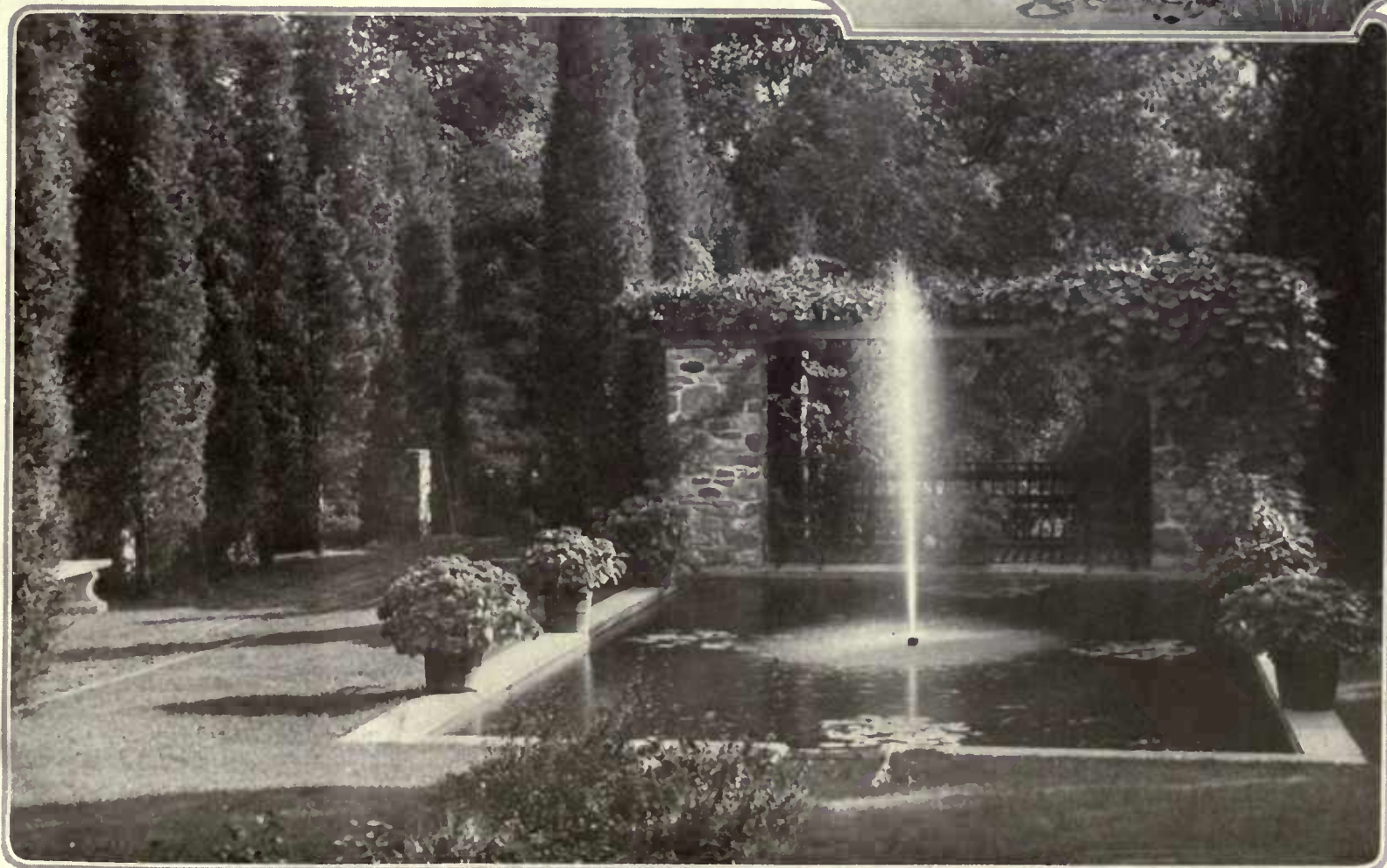


GILLIES

Where space permits, a series of connected pools is sometimes desirable

Proper planting leaves much of the surface to fill its place as mirror

Perfect symmetry and surroundings, a water treatment seldom equaled



DEFINING COLONIAL ARCHITECTURE

Precedents and Their Modern Adaptation

WHAT is actually meant by the much discussed Colonial type of architecture?

To the layman the term "Colonial" may vaguely suggest a column, or perhaps some antique dilapidated farmhouse, devoid of modern comforts, the habitat of our rugged and unpolished forefathers. In the South, to be sure, the plantation idea creeps in with visions of hoop skirts, banjo clocks, smokehouses and slave quarters. One recalls a massive pillared portico, and a monumental staircase seen on entering the front door.

Here might be a good start in itself, but most of us get no further than a gabled house with a porch across the front, supported by a series of columns. Houses of this type are seen everywhere, and they are all referred to as Colonial. No wonder the prospective house-builder is either frightened at the suggestion of a Colonial house, or else believes himself thoroughly versed in its style.

Let us see where he can be enlightened and brought to a better understanding and appreciation of the subject.

The history of architecture teaches us that the periods or schools in its development have been brought about by the spirit of the age. If we look for the spirit of Colonial times, we find that the answer is undoubtedly simplicity. The buildings constructed in the early settlements from Maine to Georgia bear a striking resemblance to each other, and have all this quality of simplicity. No matter how imposing or how primitive the structure may be, whether it is a manor house on the James River or a farmhouse on Cape Cod, there is an unmistakable element of refinement and domesticity about it.

It is not so difficult to locate the origin of our so-called "Colonial Architecture" as it is to recognize its forms.

During the early years of settlement of our country, housebuilding was confined to meager shelters of the log cabin type, but as the population increased and the hardships of pioneer days lessened, a more substantial and permanent form of dwelling was sought. Many men in the Colonies who had been trained in the mother country as builders and cabinet makers were now called upon to reproduce in the land of their adoption the style then in vogue in Europe. This style was known as Georgian, and its antecedents were classic. Its chief characteristics were simplicity and refinement throughout.

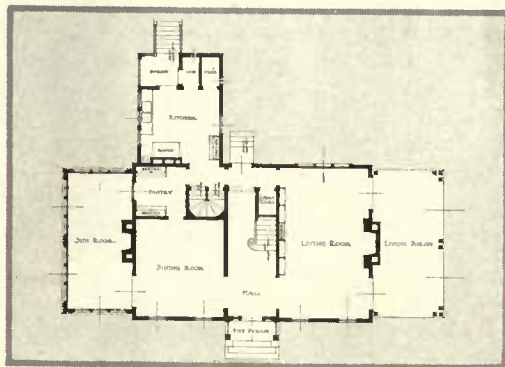
TRADITION AND UTILITY

These qualities won for it quick favor in this country, and an adaptation of the architecture of the Georges began at once to spring up in the Colonies, departing from

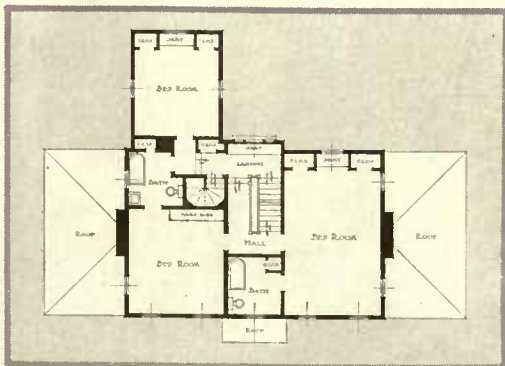


HOLLINGSWORTH & BRAGDON, ARCHITECTS

The stairs are made the principal architectural feature of the true Colonial interior. This is the uncommon type



One element of the Colonial plan was the house-depth hall that cut the building in half and gave it balance



The second floor is usually a repetition of the first, the hall making a division of rooms that can be elaborated

The Colonial Plan WILLIAM B. BRAGDON

the traditional influence only as the limitations imposed by building materials and the purse of the builder demanded. On account of the lack of brick and the great wealth of unclaimed forests, Colonial designers almost exclusively made use of wood. The richer population did import brick at times, but the majority of the houses were frame.

Another element that influenced the character of the Colonial house was its general isolation and exposure, which demanded a compact all-under-one-roof arrangement, easier to protect and also to heat.

On account of the extremes of climate between Maine and the Carolinas we find practical necessities producing different details, such as the high first story and free use of the porch in the South, and the Northern type of entrance, simple and flat to the ground. But in spite of minor variations of this sort, the arrangement of room and ornamental detail is consistent throughout the house.

From origins like these, then, Colonial architecture had its rise.

The sources from which the present day architect draws his inspiration for Colonial work are principally located in or near Salem, Mass.; the James River in Virginia; Charleston, S. C.; and Savannah, Ga., although there are many excellent examples extant in every one of the thirteen original States.

What are the characteristics of the style we refer to as Colonial? Since the first discussion of a house should concern the relation of its parts, we shall begin with the plan in general.

THE COLONIAL PLAN

A "Colonial" plan consists of a narrow hall continuing through the center of the house from the front door to the rear, thus cutting the building in half. The stairs, which with the fireplace mantels form the principal architectural decorative features of the interior, rise from this hall to the second story. From the entrance hall to right and to left two rooms open off on each side; these rooms are usually of equal dimensions, and their separating partitions stand at right angles to the direction of the hall. There are fireplaces in all the rooms, arranged back to back in pairs with a single chimney in the center of the dividing partition; or each fireplace may have a separate chimney on the outside wall of the room. These rooms were used as reception room and library on the one hand, and parlor and dining-room on the other. If the house was a small one, the reception room was used as a dining-room and the room beyond as a kitchen, although it was more usual to locate the service quarters in an attached one-story wing with a lean-to roof

at the rear of the dining-room. Often we find only one large room on one side of the hall, which has come to be called our living-room. In the smaller plans we find no porch at all, except at the front entrance or possibly a small one at the rear—but in the pretentious houses porches were placed at each end of the building, accessible from the reception room and library on one side and the parlor and dining-room on the other.

The stairs were made the principal architectural feature of the interior, because they were near the entrance door, and also admitted light to the lower hall from a window on the landing or at the top of the stairs. In some cases the stair is in a continuous run from floor to floor, and in others it is in a long run to a landing and a short return back. The balcony formed in the latter case is an attractive point on account of its balustrade. The more elaborate examples have either two sets of stairs, one against each wall, continuing to a common landing and returning in the center; or a central flight to a landing, returning in two separate runs, either in the opposite direction or to right and left, respectively.

However, many departures from any fixed rule are made by introducing intermediate landings where the stairs box in three side walls or graceful circular runs from a first to an attic floor. Still the type mentioned above may be called the usual one—a single stairway against one wall with a long run to a landing and a short return. The landing is placed high enough for passage under it to the rear door in the hall below by means of an arched opening.

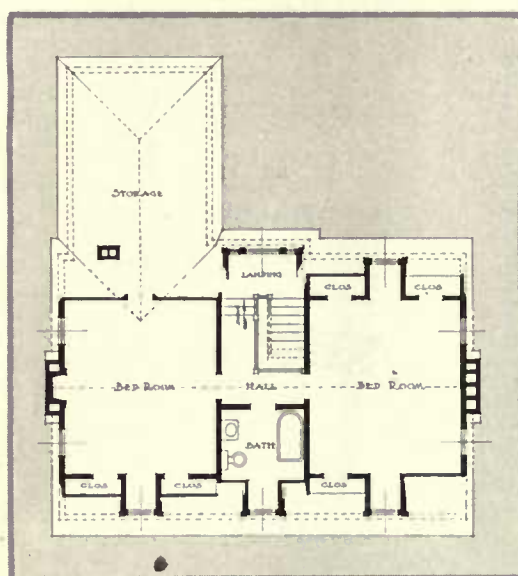
SECOND FLOOR ARRANGEMENTS

On the second floor there is a repetition of the first story hall in the center, with two bedrooms on each side over the rooms below. There is no bath, and rarely a finished attic story or a cellar.

In adapting the Colonial plan to modern requirements, the small front entrance, narrow hall and single stairs have been maintained, with a large living-room on one side, and a dining-room on the other with kitchen and pantry beyond. A service stair is also introduced in connection with the second floor, or a short run to the main stair landing. A fireplace is usually located in the center of one side of the living-room with the chimney on the outside wall, and a corresponding chimney in the middle of the outside wall on the opposite side of the house. This latter chimney is used for the kitchen flue, and possibly for a corner fireplace in the dining-room. In the modern house, there is generally a porch at one end, and an enclosed porch,



The modern plan shows a pretentious entrance to the hall and wide openings between rooms



A simple division of the upstairs rooms shows balanced bed chambers and one bath

or sunroom, balancing it at the other.

The second story contains, as in former times, the central hall and four chambers, with the addition of a bath at the front end of the hall. Sometimes a large owner's chamber is located over the living-room, and an extra bath may be introduced between two of the bedrooms by permitting one of them to be carried out in the rear, in case there is a kitchen extension.

THE ATTIC AND CELLAR

Often the attic is finished with two rooms, one at each end, and a store closet or an additional bath arranged in a position similar to the bath below. In this case the main stair continues to the attic, either forming an open well to the first floor, or closed off at the beginning of the attic flight by a door and a partition.

As a final improvement on the old type of Colonial house, the cellar is excavated for furnace or boiler, laundry, preserve closet and toilet.

Throughout modern work, some general variations from the original plan are permissible, variations made excusable by the fact that customs and conveniences have altered so materially since Colonial times. The requirements of good house planning today are in certain respects radically different from those of three generations ago, and he would be an ultra-lover of the antique who would insist that they be disregarded merely for the sake of adhering line for line to the traditional examples.

Yet it goes without saying that the 20th Century reproduction of a Colonial house may be varied only with extreme caution, else it will lose that atmosphere which is one of its architectural excuses for existing at all. Too frequently we find this atmosphere sadly impaired in the completed house, even though the original conception may have been virtually correct. Period reproduction of any sort can be successfully carried out only by one who has full knowledge and appreciation of the historical precedents.

Comparatively few laymen have the time

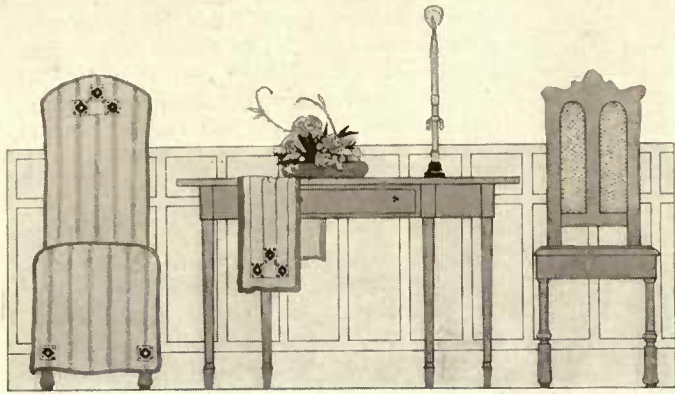
to attain such a mastery of Colonial architecture, or the natural aptitude to apply it consistently. Special training in the fundamentals of the plan as well as the details of its development is essential to success. That this training is seldom possessed except by a professional architect is no more than natural.

(This discussion of "Defining Colonial Architecture" is to be continued in two other articles which will take up exterior design and interior treatment respectively. They will appear in the July and August numbers of the magazine.)



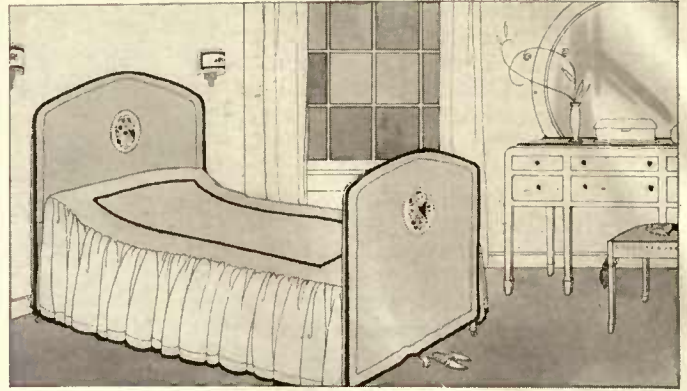
The usual Colonial stairs have a run to a landing and a short return, the landing being placed high enough for a door beneath it

CONVENIENT DEVICES FOR THE HOUSE



Slip covers can cover up a multitude of objectionable features in a chair

This page is reserved for ideas and devices that save labor or make the house more comfortable and convenient. An idea is worth a dollar. We will send the dollar to you if you will send your idea to HOUSE & GARDEN, 19 West 44th Street, New York City.



For a summer change, why not dress the bed in a cool, clean slip cover?

SLIP COVERS

ONCE on a time we thought of slip covers only as a summer device to keep the house looking cool and clean. So soon as autumn came we packed them away. Now they have become an all-year device and in that capacity they serve a multitude of purposes. Besides keeping the upholstery beneath them free from dust, they cover up objectionable features of line and ornament which could otherwise be removed by changing the chair or getting rid of it entirely. In addition the cover offers an opportunity to give the room an interesting color spot.



Instead of having to battle into the closet, the extension rod brings the frocks out to you

SEASONAL CHANGES

IT is unwise to tire of your furniture. If you must live in a house the year round, see that distinct changes are made when summer comes. Of course, you have always done this with the living-room and porch, but has it occurred to you to make your bedroom summery? In place of the heavy curtains put up scrim or net and cover the rug with denim. With white or natural colored linen make a cover for the foot and head boards. It can be stenciled and the edges piped with a gay color crewel. Over the bed itself throw a cover. To the sides can be attached a full valance.

FOLDING WINDOWS

THE porch or breakfast room should be built so that it is ready for all changes of weather. To meet that requirement have been discovered the folding windows which do away with the bother of having the windows removed when summer comes, and prevent the sticking, leaking, and rattling of windows loosely hung. These windows work easily and quietly, they open outward and do not interfere with screens; they are self-adjusting, staying just where you place them. In a minute the porch can be enclosed against the sudden summer storm and in an equally short time opened to the cooling breezes.



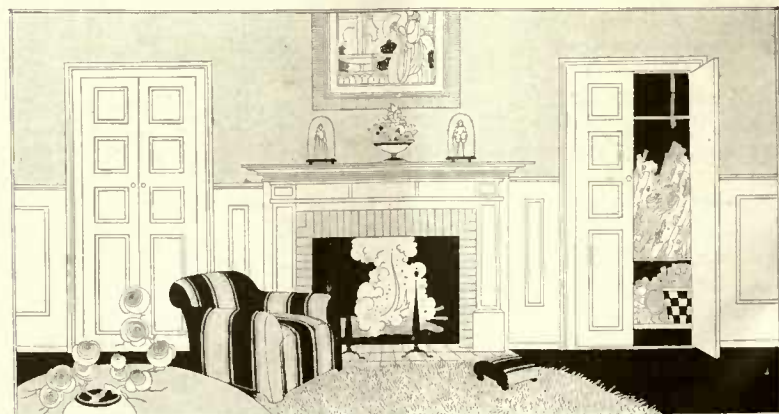
Porches and breakfast rooms furnished with folding windows are ready for any sort of weather at all times

THE CLOSET SLIDE

NOT a one of us but knows the bother of diving blindly into the depths of a dark closet for that coat we hung a month ago on the last hook to the back. And when we do find it, we have to wiggle our way out. Here is a device which removes that trouble. It is an extension rod attached to the top of the closet. You pull the rod, the entire line of clothes rolls out within reach, and you make the selection easily.

A WOOD WAITER

YOU are sitting beside the fire and the last log glows and pales into ashes. Utterly lazy, you would rather freeze than go down to the cellar and stagger back with an armful of wood. Why not then arrange for a wood waiter as a closet beside the fireplace? It can be readily built by any carpenter,—a box with ropes and weights to make the raising easy. A shelf will divide it into two compartments, the upper and larger one for logs, the smaller one for kindling wood and paper. The man who tends the furnace will see that the waiter is always loaded with kindling and logs, and all you will have to do is unload it.



The dumb-waiter for wood, arranged in a closet by the fireplace, will save many a journey to the cellar

June

THE GARDENER'S KALENDAR

Sixth Month



The dead flowers should be removed from the rhododendrons as soon as they finish blooming



Go over the evergreens twice a year to keep them clipped to shape

Right after blooming is the time to prune flowering shrubs like spirea, etc.



Boxwood hedges should be trimmed now. Use the regular hedge clippers for this



If you have no wheel hoe, better get one and keep it working this summer



SUNDAY

This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

MONDAY

Here in this sequester'd close
Bloom the hyacinth and rose,
Here beside the modest stock
Fleunts the flaring hollyhock;
Here, without a pang, one sees
Ranks, conditions and degrees.

TUESDAY

All the seasons run their race
In this quiet resting-place;
Peach and apricot and fig
Here will ripen and grow big;
Here is store and overplus,—
More had not Alcibiades!
—Austin Dobson.

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

1. Bulbous plants such as tulips, narcissus, etc., can now be dug up and placed in a dry, sheltered place to ripen. These bulbs can be used for planting again in the fall.

2. The most important garden work for the month is to thin out crops that require it; hill up corn, beans, peas, etc., stake or brush lima beans and peas; keep down the weeds everywhere.

George V born, 1865.

3. Sow now for fall, cabbage, cauliflower, rutabaga, broccoli, celery, kale and Brussels sprouts. For succession sow lettuce, beets, carrots, corn, beans, endive, peas, etc.

4. Bedding out of all kinds should be finished. Keep the plants pinched and well cultivated, and always have a few extras handy to replace any that may die or be broken and set back by accident.

5. Hedges require attention now. Clipping on all types is timely. Considerable tying in is sometimes necessary with an old hedge; this of course should be attended to before clipping is done.

6. If you have not already sown your flower seeds, they should be attended to at once. Practically all the annuals may be sown, such as calliopsis, asters, calendula, phlox, stocks, and others.

7. Stop cutting asparagus just as soon as your peas come into bearing, and earlier with young beds. Give the bed a top dressing with salt, keep the weeds down, and watch for asparagus beetles.

8. All kinds of formal evergreens such as boxwood, retinosporas, yews, etc., should now be clipped. Even though you don't like these trees stiff and formal, they should be clipped.

Charles Dickens died, 1870.

9. Don't neglect thinning out vegetables that require it. While doing this remove by hand all weeds in the row which can't be reached with a cultivator.

10. You can't kill rose bugs with poison. They are borers, and if your rose bed becomes infested you must resort to hand picking, dropping the bugs into a pail containing a little kerosene.

11. All kinds of climbing plants should be gone over and new shoots partially trained, at least. If this is done now it will save many shoots from breakage or growing in undesirable places.

12. When the melon plants fill their frames, the latter should be removed, the plants spread out evenly and pegged down in the desired position. Then spray regularly with Bordeaux mixture.

13. Don't neglect the orchard. Keep a sharp lookout for "yellows" in your peaches and cut down and burn any diseased trees. Look out for the dangerous "fire blight" among apples and pears.

Flag Day.

14. Sweet peas must never be allowed to suffer for want of water. When necessary to water them give the ground a thorough soaking and then apply a good heavy mulch.

15. Roses can be improved in quality by the application of liquid manures. Keep the soil well stirred and don't cut the roses to death. All suckers from the root should be cut out.

16. Transplant from seed beds into prepared beds such plants as late cabbage, cauliflower, celery, Brussels sprouts, kale, etc. This double handling is well worth the effort in the better plants resulting.

17. What are you going to do to protect your strawberries from the birds? A fish net stretched 1' above the bed is best; mosquito netting excludes the air and spoils the berries' flavor.

Battle of Waterloo, 1815.

18. Forsythia, lilac, exochordia, spirea and other spring flowering shrubs should be pruned just as soon as they finish blooming; remove all old wood at the base.

19. Don't neglect to stake your tall flowers before a sudden storm blows them down. Hollyhocks, sunflowers, rudbeckia, heleniums, dahlias, lilies, campanulas, cosmos all need adequate staking.

20. On all newly planted trees, shrubs and vines, a mulch during dry weather is better than continued artificial watering. It should surely be applied to single specimens, at least.

21. Carnation plants in the field should not be neglected, as next winter's flowers depend largely upon the growth made now. Keep the ground well stirred and pinch the plants to induce proper growth.

22. Keep your tomato vines thinned out and tied up if you would have early fruit. Where the vines are allowed to grow wild they fruit late and the fruit is small.

23. Successional sowings should be made of corn, beans, lettuce, turnips, radish, beets, carrots, and cucumbers. A good gardener never neglects to figure ahead and make sowings at the proper time.

24. Keep your potatoes well cultivated, but don't hill them up until the plants show flowers. They must be sprayed with poison to kill the beetles, and Bordeaux should be used for blight.

25. Don't be afraid to pick flowers—if this is done properly it won't harm the plants. Use a pair of scissors when gathering flowers, and do the cutting early in the morning. Plunge flowers in cold water.

26. Sash frames or greenhouses that are being used during summer should have a sash trellis or some other form of shading. Don't use whitewash on the glass, as it gives too much shade.

27. Spraying is always necessary around your grounds. Use arsenate of lead or Paris green for leaf eaters, nicotine or kerosene emulsion for sucking insects, and Bordeaux for fungous diseases.

28. The dead flowers should be removed from the rhododendrons. Break off the old flowering shoot, using the thumb and forefinger and being careful not to injure the new shoot in doing so.

29. Summer pruning of fruit trees that have reached a bearing size is superior to spring pruning. Remove all thin, weak shoots and pinch out the tips when you want to stop growth.

30. Thinning fruit gives the same bulk and a much better quality. Also, don't neglect to bag your grapes; bags made for this purpose can be had from any supply house and are well worth the trouble.



Newly planted trees that are late in starting should be cut back severely

Tie up the tomato plants before they spread unduly. This makes for better fruit



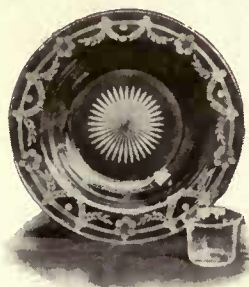
You must hand pick cabbage worms after the plants start to head up

Corn should be well hilled. One reason for this is to stiffen it against the high winds

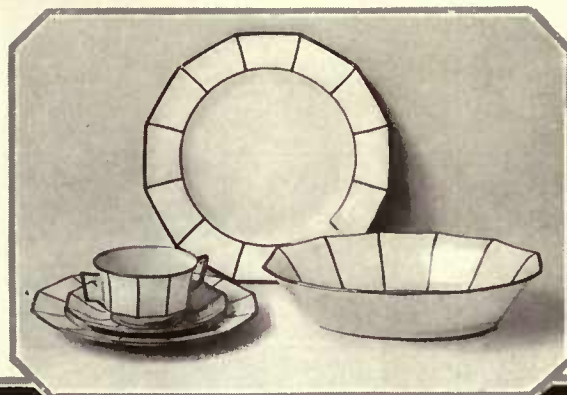


Crystal is now the smart thing for the dressing-table. These Colonial candlesticks, with Chippendale bead design, 9" high, \$2.50 each; Colonial tray 12" long, \$5.50; cologne bottle, Mayflower cutting, \$4.50

Of cut crystal, this oyster or soup plate—\$32 a dozen. Glass cocktail cups, \$1.50 per dozen



English dinner service of crystal. Colonial gold decoration. Dinner plates, per dozen, \$8; dessert ditto, \$5.50; tea cups and saucers, \$8; bouillon ditto, \$12. Baker, \$1.50; casserole, \$4.50



You may match your tea set, your breakfast room decorations or your morning gown with a colored china jam jar 3" high. Cover, plate and spoon are of Sheffield silver, \$2.50



SEEN IN THE SHOPS

Suggestions for summer furnishings and accessories are in order. If these interest you, they may be purchased through the HOUSE & GARDEN Shopping Service, 19 West 44th Street, New York. The names of the shops will be furnished on request.

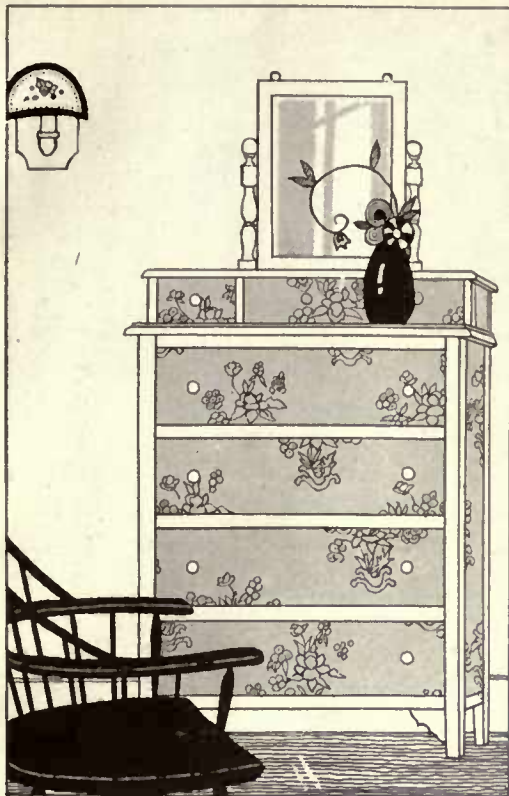


Be it never so luke-warm, iced tea must seem chill and refreshing from a set of cracked glass. The eight pieces come for \$5.75



A water pitcher and half-dozen glasses of exquisitely cut crystal—\$5 complete. The mahogany serving tray, 19" diameter, costs \$4.25

When my lady does not arise, she will enjoy her own particular breakfast china, bordered in basket design with pink flowers. Sixteen pieces, \$5.50. Enamelled breakfast tray, 23" long, \$2.75



White enamel wardrobe cabinet and mirror, cretonne covered drawers. 16" by 30" by 64" to top of mirror, \$34



Straw garden basket with trowel, twine, shears and straw cuffs. 10½" wide, 5½" deep; black and yellow, \$3.50



Brass Chinese hook of interesting design—for flower-bowl, bird-cage, etc., \$3



Felt or cretonne covered folding card table, white, ecru enamel or mahogany finish, \$3.75. 30" by 27". Leather, \$8.50



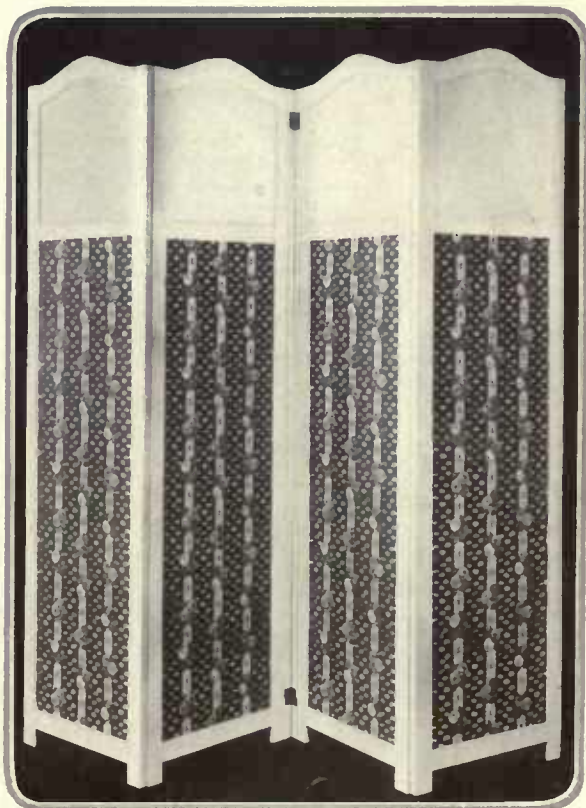
Night set with flower decorations, \$7.50. The pitcher has a tightly fitting, dustproof cover



Damask with which table above may be covered, 36" or 50" material. Other coverings to order



To the left, the interior of a threefold wardrobe screen, with shelf and hanger. It is 5' 8" high, each panel measuring 1' 6" wide



Right, the same screen closed. In oak or mahogany with tapestry panels, \$33.50. A fourfold screen, in any special color enamel with 80-cent cretonne covering, costs \$48



The dust mulch should be maintained in the flower garden as well as in the vegetable section. A claw weeder is the best tool for working around the plants



Cutting flowers will do the plants no harm if you use judgment. As soon as the blossoms fade they should be clipped off to prevent their going to seed

IN THE HOT WEATHER TRENCHES D. R. EDSON

FROM the middle of June to the middle of August it is usually hard sledding in the garden, and particularly in the beginner's garden. This is partly because the garden is new, and partly because the gardener is new. Scorching hot, dry weather comes, plants that grew most enthusiastically in the spring get tired; weeds grow luxuriantly, and if one attempts to pull them up, they carry some of the rightful inhabitants of the garden along with them; plants similar to those that one transplanted readily in the spring, apparently survive the operation now, but within two or three days lie down and die. Even seeds from the same packet that sprouted vigorously in the spring are put in the ground now only to disappear mysteriously—they won't come up themselves, and when one goes to dig them up have vanished entirely!

And yet the garden over the fence or across the way may be green and flourishing, as though the roots in it could reach down to hidden springs, or its owner possessed some magic by which he could ward off this midsummer blight.

Why the difference?

It is not sufficient to put it down to any such general cause as dry weather, or bad luck. The beginner almost invariably tries to find solace in the belief that he should have selected other varieties of vegetables or flowers. Let him not lay that flattering unction to his soul! In nine cases out of ten a selection of varieties, though perhaps not ideal, is the least important of the several factors concerned.

The factors that are always important are: Loss of moisture; lack of air; shortage of plant food; shortage of available nitrogen; and neglected old age of the plants themselves.

HOW TO HANDLE THE SITUATION

The practical problem of how to prevent these things from interfering with the success of your garden remains, however, even when you realize where the trouble lies. The possession of this information will not only show you what to do, but help to give you courage to keep up the fight against what to the beginner sometimes seems overwhelming odds. To be forewarned is to be forearmed—if you act upon the warning! Let us take the several obstructions to the success of your garden in order, and see what can be done about overcoming them.

From what we have already seen in the preceding articles of the part which moisture in the soil plays in all plant growth, the tremendous and immediate effect which a shortage of soil moisture would have on the development of everything growing in the garden must be realized at once. Yet this form of the slackening up of garden growth is so gradual and insidious that the beginner hardly ever senses the full extent of the damage that is being done. If the cutworms chew off five of fifty cabbage plants, his loss is at once fully apparent—he is likely to report to his seatmate on the way into town the next morning that this exasperating pest has destroyed about half

These are strenuous days for the gardener. He has been enrolled to help feed the nations. Upon him depends the success of the Allied cause. No days are more critical than these of June, July and August for growing things. Here is the work set out to make the garden yield a bounteous crop. Don't be a slacker!—Editor.

of his cabbage crop. The loss looks to him much bigger than a 10% one. On the other hand, dry weather might reduce the growth of his cabbage plants 30%, compared to what they would have been if a full abundance of moisture had been present, without his thinking much about it. There is perhaps something of a feeling that the weather is sent from Heaven, while Beelzebub supplies the bugs; so that we have more reason for complaint in the latter case. As a matter of fact, the remedy for the former is much more certain and available than for the latter—but leaving that point for still a little later, let us see how



Four main conditions make for good summer vegetables: sufficient moisture, air circulation, plant food supply, and freedom from weeds

to make the most of such moisture as Providence may supply in the normal course of events.

Last month we spoke of cultivation especially to "conserve soil moisture." For those who did not see that article—and to give a little more emphasis to a thing which can hardly be over-emphasized—let me repeat briefly what to do:

After the first two or three cultivations or hoeings in early spring to get the early crop fairly free from weeds, a light, shallow cultivation should be given every week or ten days to keep the surface of the soil all over the garden continually broken up in the form of a layer of dry dust 1" or so deep. It is particularly important to get over the entire surface of the garden after every rain. Start your wheel hoe or scuffle hoe, just as soon as the ground has dried out enough so as not to be muddy and sticky, and break up the surface or crust which immediately begins to form as the soil dries out on top.

Still more effective than the dust mulch, or rather in addition to it, where it can be utilized, a mulching of light manure, old compost, or even of the cut grass and trimmings from the lawn and around the place will help to keep the moisture in the soil to an almost incredible degree. I have seen even ordinary field stones or boulders from 2" to 4" in diameter successfully used as a "mulch" around fruit trees. Among the things especially benefited by mulching are currants and gooseberries, strawberries, cauliflowers (the summer kind) and egg-plants. A mulch around the tomato plants will help to keep them going until frost—without it they may begin to run out during the latter part of August. The mulch should be put on 2" or 3" deep so as to keep the soil underneath it shaded from the sun and cool, but it should be light and open enough so that air can readily penetrate it. A further advantage of such a mulch is that it helps to smother the weeds which always strive for supremacy.

DON'T SMOTHER YOUR PLANTS

A thorough stirring of the soil around growing plants almost always results in a noticeably increased or stimulated activity in their growth. No soil moisture has been added by this operation, but two other important things are accomplished. First of all the plant roots need to breathe as well as to eat and drink. When the surface of the soil is left alone for long intervals, it becomes tight and hard, and air cannot readily enter it. By thorough cultivating, however, the soil is completely aerated and remains so until the surface becomes hard again from being walked over or neglected. Besides admitting air each cultivation breaks up particles of the soil which have escaped previous pulverization, thus exposing latent plant food to the moisture and the bacteria in the soil, converted into forms that the plant roots can use.

So you can see that even in dry weather there is every reason to keep your wheel hoe going, even though the soil may be dry and the rows clear and free from weeds.

TENNIS COURTS FOR SENSIBLE SERVICE

ROBERT STELL



CAST back in imagination, if you will, to Arthurian days in Merrie England.

On the greensward behind a feudal castle a strange scene is being enacted. Regal ladies in girdled brocades are wildly applauding two knights in armor who cavort clankily on either side of a bank of earth that stretches between a bastion on the one hand and a lance stuck upright in the ground on the other. With his mailed fist each strikes at a ball, striving to hit it to the far side of the barrier where his opponent cannot reach it in time for a return.

From within the closed visors of the two knights come sepulchral mutterings.

"Forty-fif. — forty-thirty — deuce! — 'vantage in"—or whatever were the Arthurian equivalents of these stirring ejaculations of the courts.

Yes, they are trying to play tennis. Those were indeed the days of real sport, from hawking to hunting the Holy Grail. Of a truth there were giants in those days, as there must have been to wear armor through a hot five-set match—if they ever did. And from then to now tennis has been known and played, a proof, if any were needed, of its worth as a game of wide appeal and undying popularity.

To be sure, the modern game is so widely different from that played by the nobles of King Arthur's and other courts that a casual observer would hardly recognize it. In two respects, however, a similarity can be clearly traced: in both games there were more or less smooth and regular playing surfaces, and in both a division—earth mound or net—separated the opponents' territories. Obviously, tennis cannot be played without a tennis court, and so we come without further preamble to the subject of the present article, the making of a sensible playing ground.

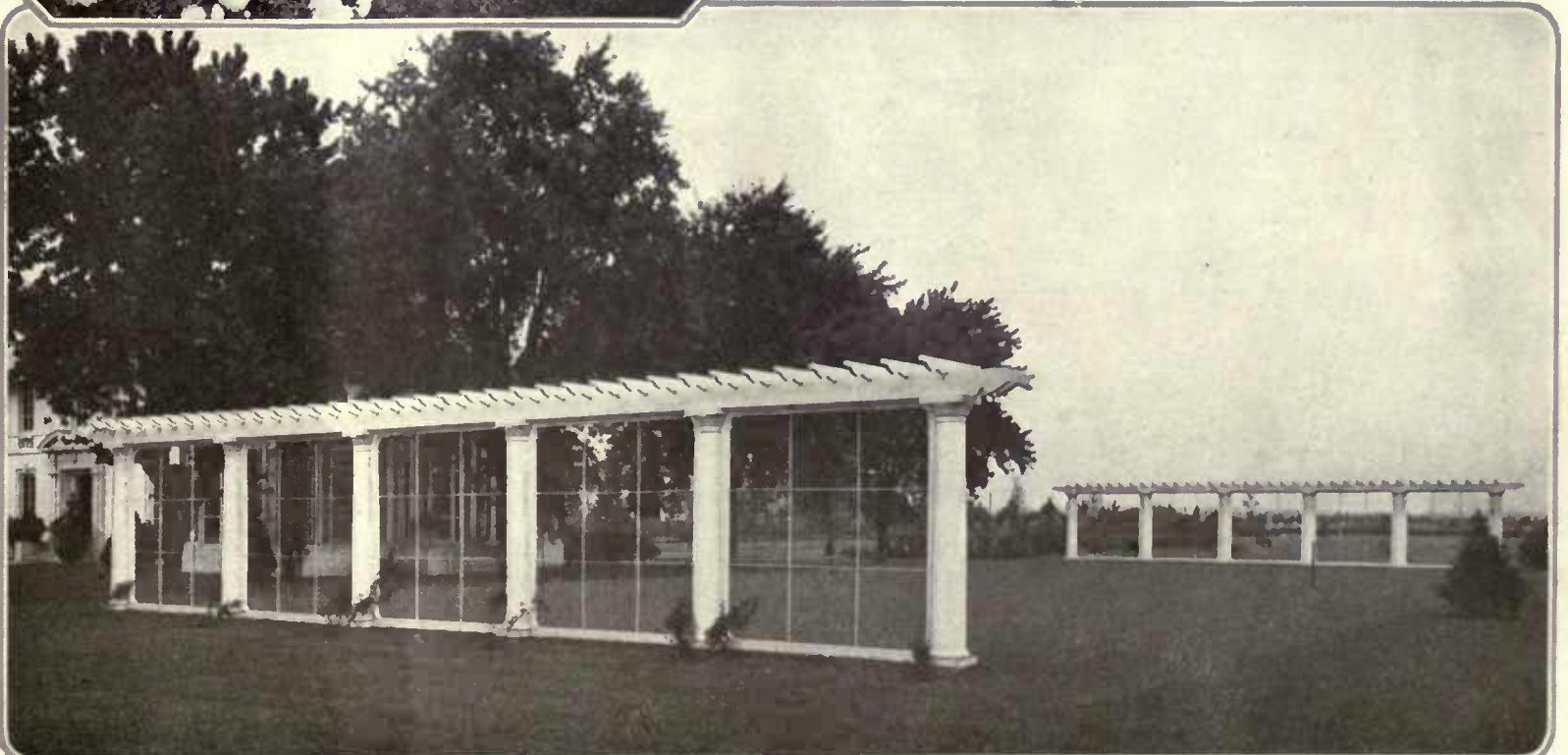
THE LOCATION

The first consideration in making a tennis court is the location. A space 60' x 120' will be required, the latter dimension running north and south so that the game can be played at any time of day without undue sunlight shining in the eyes of any of the contestants. A site nat-

A downward slope from one side of the court may remedy drainage troubles

The backstop can be made attractive as well as utilitarian by planting

Another plan is to make the backstop an architectural feature



urally well drained is the best, and under no circumstances should you select a hollow into which the seepage and surface water from the surrounding higher ground will find its way. If feasible, let the court be within convenient distance of the house, so that it may come to be an open-air gathering place—almost an outdoor living-room, perhaps, with the addition of wicker or willow chairs and tea tables, a summerhouse or lawn shelter, and the dozen-odd other attractive things now made for such summer purposes as these.

Too frequently little attention is paid to the matter of the court's background. A very light background, such as a white stucco house, for example, makes it difficult to see the ball passing across it. On the other hand, crowding trees are objectionable because their foliage is too dark. The ideal background, from the players' standpoint, is plain, ordinary blue sky.

Finally, in determining the site for the court, consider the amount of labor and expense involved in constructing a thoroughly satisfactory playing area. Such items as heavy grading and filling, much blasting of rock, etc., should be avoided if possible, for they are apt to run into large figures; and any slighting of the work will show sooner or later.

Broadly speaking, there are three kinds of tennis courts in use in this country: turf, clay and concrete. Which of these will be the best for you is something you will have to judge for yourself after reading up on and considering the special characteristics of each.

GRASS AND CLAY COURTS

The grass court is unquestionably the most artistic of these types—provided you take care of it. It calls for the best of soil and sodding in the first instance, and frequent rolling and cutting after it is once established. For best results the court should have a 6" layer of stones as under-drainage, covered with 18" or more of good soil. When the latter is perfectly level and compacted by much watering and rolling, it should be given a final smoothing off preparatory to sowing the fresh grass seed or laying the sod, as the case may be. If you turn to the article on lawns on page 42 of this number you will find much that will assist you in finishing and caring

for a grass tennis court. If any weeds appear, of course they must be taken out at once, root, stock and branch.

While many a good grass court is made without under-drainage, the clay court virtually requires it. An excavation 1' deep should be made and leveled roughly with a spirit level. Then put in a 6" layer of trap rock or other broken stones the size of an egg, and level this. In ordinary situations a drain made of two lines of terra-cotta gutters should next be laid across the court at the net line. Fill these with stones and slope them enough to carry the water off at the sides—a 2" grade from the center to each end will be sufficient. If the soil is porous you can slope the court itself from the net to each end, giving it a grade of not over 2" and carrying off the water in this way. Where very heavy soil is involved, several lines of drains should be laid

lengthwise of the court under the trap rock, sloped toward and connecting with the cross-drain at the net.

With the drains laid according to these suggestions, the next step is to put in a 3" layer of fine broken stone or coarse gravel, which must be pounded hard and level. On top of this goes a layer of clay and sand mixture from 3" to 5" thick, to form the playing surface. An average mixture consists of 1 part of sand to 4 parts of clay, but this is subject to variation according to the quality of the clay used. The ideal to work for is a surface not too sticky to permit the water to soak through easily, nor so porous as to be soft under the players' feet.

Finally, level the surface and roll it repeatedly. If no rain falls, you will have to resort to artificial watering in order to get the court well packed. Should worms become troublesome at any time, destroy them with one of the preparations made for this purpose.

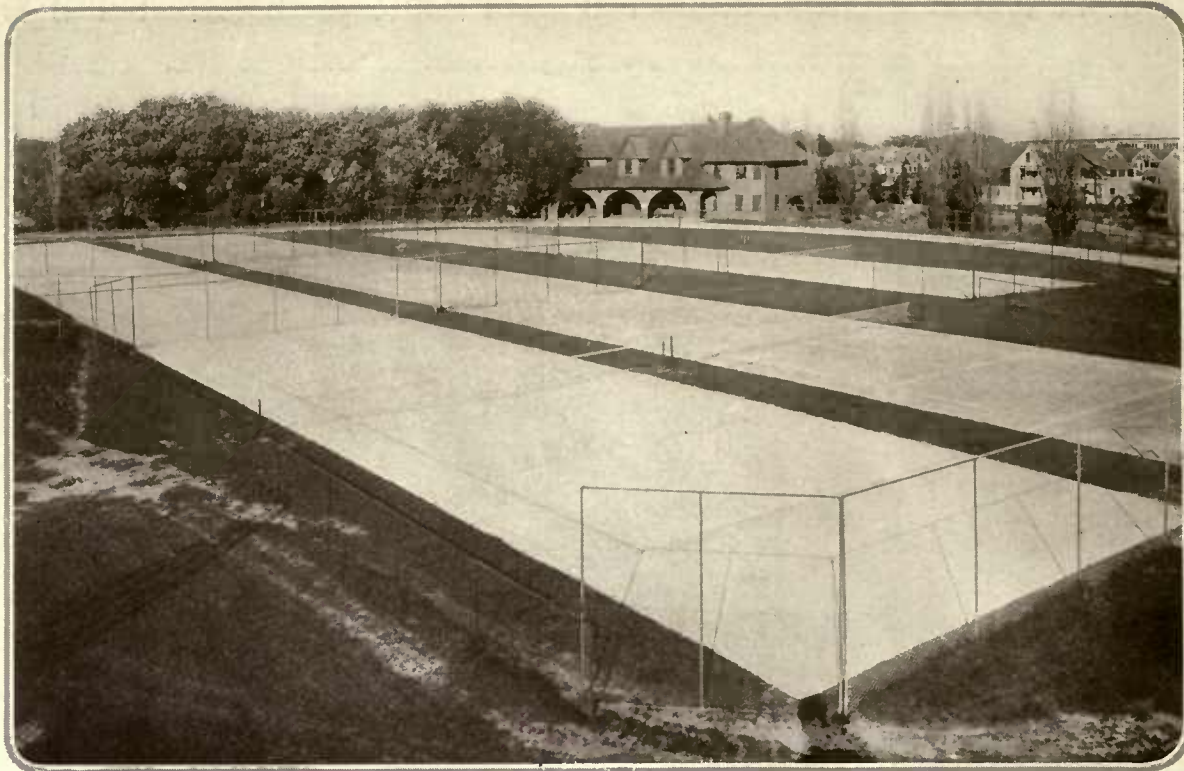
USING CONCRETE

Advocates of the concrete courts so widely used in California claim, amongst other things, that this material admits of playing throughout the year. Unquestionably this is true. Again, a well-laid concrete court is more permanent than one of grass or clay.

One authority states that a 3" base of concrete, in the proportions of 1 sack of Portland cement, 2½ cubic feet of clean, coarse sand, and 4 cubic feet of clean pebbles or broken stone, should be laid on a 6" drainage foundation of cinders. The concrete should be machine mixed if possible. In a joint at the net line is placed tarred felt ½" thick and 4½" wide, and reinforcement in the concrete itself is furnished by wire fabric pressed into the concrete base before the latter sets.

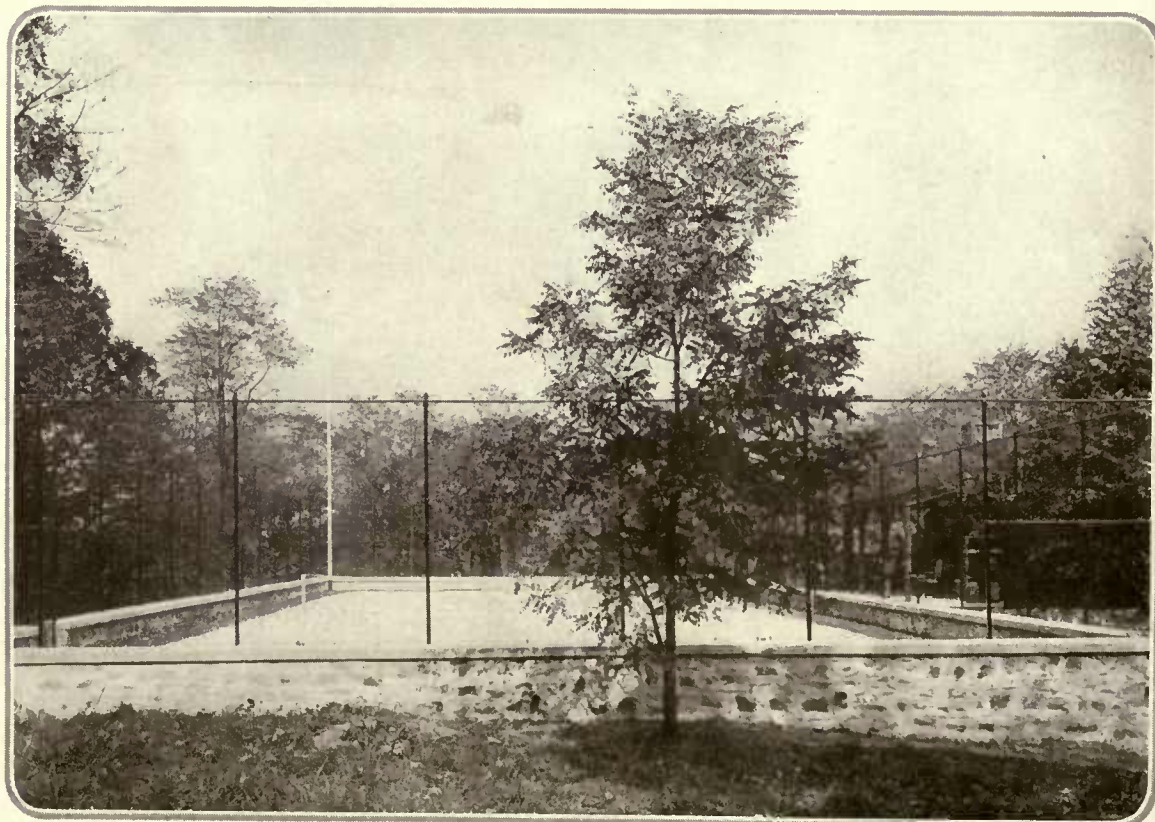
The surface layer of the court is made in the proportions of 1 sack of Portland cement to 2 cubic feet of clean sand, mixed stiff. Half a pound of carbon black mixed with each sack of cement will give a grey shade to the court which will be easier on the eyes than the uncolored mixture.

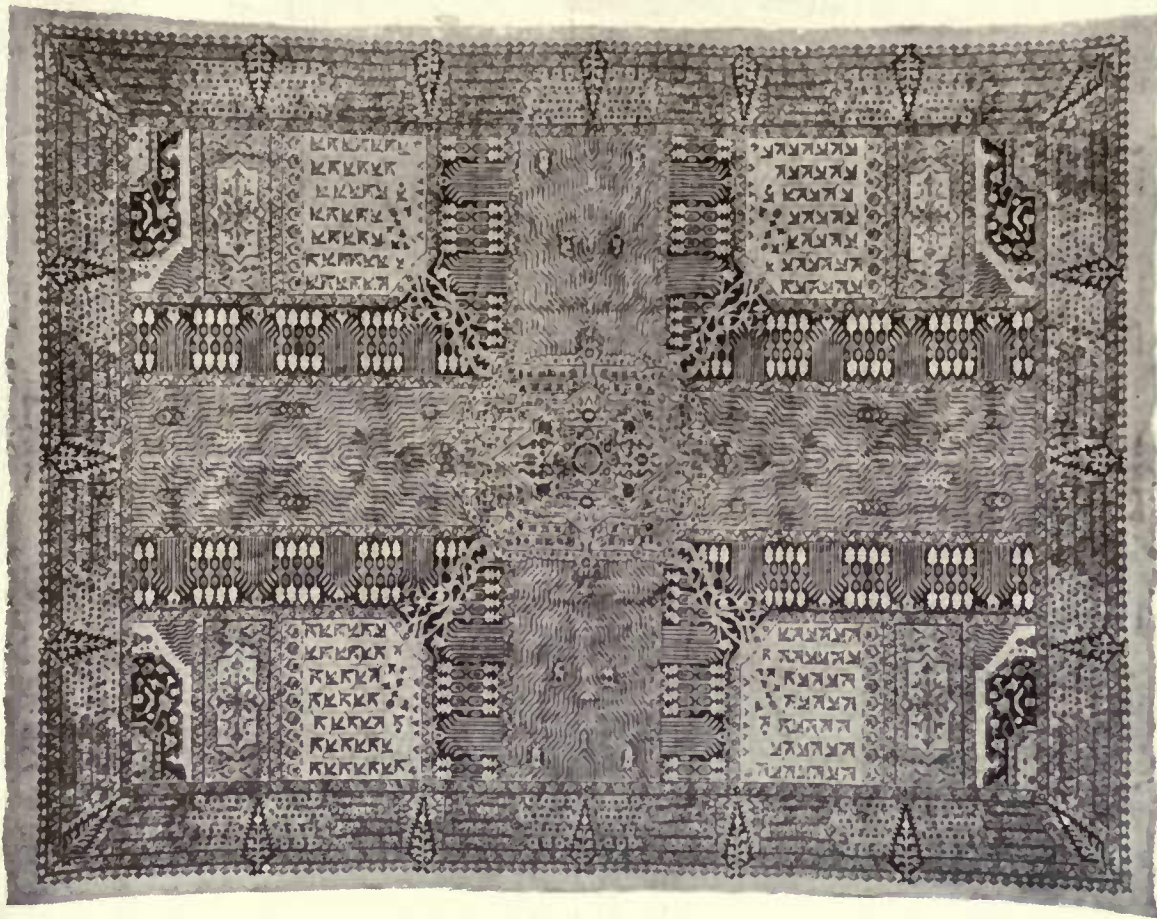
Where the ground is uneven a court may be made by careful grading and the use of retaining walls



COURTESY PORTLAND CEMENT ASSOCIATION

Concrete courts offer the advantage of being usable throughout the year, and of requiring little upkeep care after they have once been properly constructed. With asphaltic tops, they are widely used in California





This illustration represents a reproduction of an Antique Persian "Garden" Carpet of the Sixteenth Century.

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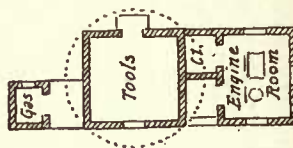
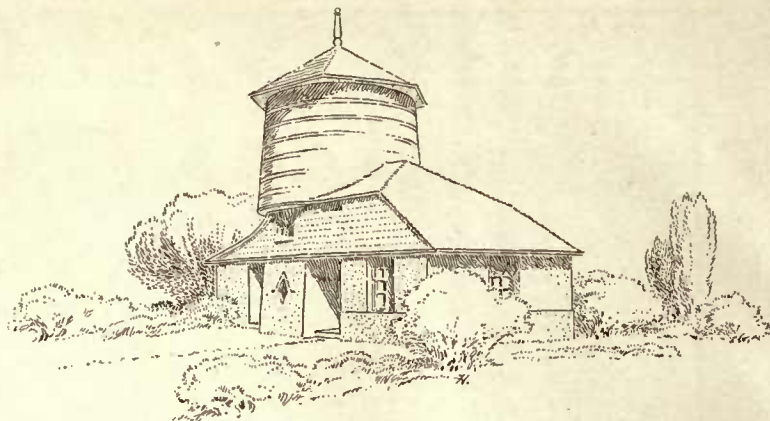
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Underground System for Gardens



A successful grouping shows engine house and elevated tank in a compact unit. Below the tank is provided a room for tools

Country House Water Systems

(Continued from page 37)

taken to provide the tank with some measure to guard against overflow. Such a mishap might mean much damage to the rooms and goods below. Perhaps the best form of tank is built of plank, with proper reinforcements and stay rods, and lined with tinned copper. Another way is to build the wooden structure like a mill penstock—planks laid flat, one on another, each course tarred and spiked together. Whatever form of tank may be used, it is necessary that the house structure be designed to carry the extra load involved.

ELEVATED TANKS

In connection with this we might mention the elevated tank, which is incorporated in a tower, forming part of the house structure and design. In a low, rambling layout, this has decided artistic possibilities and is practical and cheap where the space below the tank may be effectively used for house purposes. This form of tank is not of recent origin, and many examples may be found in the rambling structures along the coast. Where the nearness of our supply will admit of it, such treatment is not to be passed by lightly.

The isolated cousin of the foregoing is the common wooden stave tank seen so commonly in its unadorned state, elevated on a wooden framework. It is a thoroughly good article and is frost-proofed against the extremes of weather. But as a thing of beauty, it is just about four hundred per cent minus. However, by enclosing the supporting framework, preferably in some form that has interior utility, and by covering it with something that looks like a roof, it may become even attractive. This may be done at no great expense, and the further planting of shrubs will add much to the general effect. If one cared to, he might even go a step farther and enclose the tank itself. Only it should be remembered that the hoops may have to be tightened and that space for a passage should be allowed around the tank to effect this. Furthermore, a window or two and a full length door should be left for use in case of emergency.

Where we have a natural elevation to rely upon, the tank may be set on the ground, or what is better, built in it. With the former condition, we have but eliminated the supports of a stilted tank, and the structure may be enclosed in wood in a manner similar to that of the elevated form. Such a tank may be even built of masonry and have an enclosing wall of earth, between it and an outer

shell of masonry. Of course, there will be an outward pressure, which is best withstood by concrete in which are incorporated sufficient reinforcing rods. It is a matter of taste whether or not the lining be of hard brick; but under any circumstances, the walls should flare on the inside like a dish, to avoid difficulties in case of freezing. In these detached structures, it is well to observe a certain harmony with the house design as well as a simpler rendering of the same.

The underground tank may be utilized when sufficient height is obtainable. Its construction is that of the ordinary circular cistern, and it may be lined with brick domed in at the top and making a permanent form for the enclosing concrete shell. It is not necessary that it be entirely below the ground level, as its protruding portion may well be earth and sod covered to the opening at the top. But it is altogether desirable that an interesting shrub and tree planting be devised to remove any possibility of the mound being mistaken for the grave of the family skeleton or a pet elephant.

FORCE AND LIFT PUMPS

The problem of lifting water from its source is solved by the pump. If it be merely a case of lifting it from the ordinary well for the pail or trough, the ordinary unfreezable chain pump is perhaps the best agent obtainable. But our problem involves more than this, and hence we have to do with the force and lift pump, of which there are many good makes. These pumps work on the plunger principle and are the ordinary type.

For a well that is well filled, what is termed an "air lift" pump may be used to good advantage. The principle is simple: air under pressure is conveyed into the lower end of the water or educt pipe, which by the way does not touch the bottom of the well. The small air pipe may be either inside or outside the educt pipe. The pressure of the air through the former raises the water in the latter and forces it toward its place of ultimate delivery.

If the water in the well does not rise near the top, another sort of air pump may be used. In the "direct air pressure" pump, the water is taken into air-tight tanks connected with the educt pipe just above the surface of the water. Compressed air applied to the water in the tanks forces it through the pipe to a higher level.

In a cramped space such as a cellar, (Continued on page 60)

Uni-Lectric Light and Power for Every Summer Home

The Uni-Lectric brings to the summer home electric current for both light and power. At a very nominal cost you can have *all the lights you need*—you can operate the various electrical conveniences and you can have 24 hours' continuous service *every day* if you wish.

Big Capacity

Because of its generous capacity for power and heat as well as light, the Uni-Lectric makes the ideal outfit for summer homes. Its capacity is sufficient for 50 lights at one time. You can operate an electric water supply system, electric heaters, electric irons, vacuum cleaners, electric fans, percolators, toaster stoves, fireless cookers, and larger electric stoves with capacity for breakfasts, suppers and ordinary dinners. Your large kitchen range need only be used for one meal per day.

Then without one cent of extra expense you can charge the six-volt storage batteries of your car or motor boat while using current for other purposes.

No Belts—No Batteries—110 Volt

Our patented, high speed, rotary sleeve valve engine drives the generator with such smoothness that all necessity for storage batteries is done away with and the renewal of batteries and battery up-keep cost is permanently eliminated. Moreover, with the Uni-Lectric the summer home owner is never bothered with the troublesome job of draining off and refilling batteries every fall and spring.

The Uni-Lectric generates standard 110-volt current the same as city lighting plants. Uses the same standard lamp bulbs and electrical devices used in your city home and obtainable in any electrical supply store.

Easy to Care for—Easy to Operate

The Uni-Lectric is built in one compact unit with the engine and generator direct connected. Extremely simple in construction; only 24 inches wide, 25 inches long and 42 inches high. Can be placed in any convenient location, no foundation required. The Uni-Lectric requires only the care and attention that you would give any machine from which you expect many years of service. Wiring may be so arranged that engine can be stopped by switch located in bedroom.

Because storage batteries are unnecessary with the Uni-Lectric we guarantee the *entire outfit*. It has proven its efficiency and economy by actual service in the hands of users.

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ARCHITECTS endorse LUTTON construction because they appreciate the value of LUTTON improvements, judged both horticulturally and architecturally. They know that no strength has been sacrificed in making the frame-work exceptionally compact, which reduces shadows and permits every available sunbeam to reach the plants. And they know that the LUTTON CO. build greenhouses that harmonize with their surroundings.

GARDENERS are LUTTON enthusiasts because LUTTON Greenhouses are so easy to handle. The gardener is sure of excellent results because temperature and ventilation are controlled so perfectly. He is sure of getting all the light and is not troubled with dripping of condensed moisture upon plants. He appreciates the extra headroom, due to the height of the eaves, which permits disposing tall plants to better advantage.

Full particulars of LUTTON Greenhouses upon request.

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afford the maximum of such protection because they are scientifically designed to keep in excellent working order and are made in a substantial, durable manner. They require no expert care.

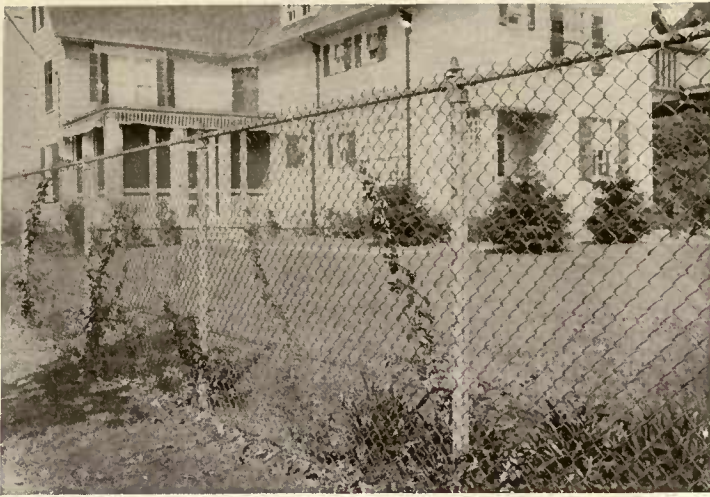
These filters can be readily installed without confusion in new or old houses or buildings. The parts can be taken through an ordinary doorway. They cause no appreciable reduction in the flow of water or in pressure, and are suited for use with any kind of water supply system—either city or country. They are made in several sizes and types to meet any water conditions.

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Anchor Post Iron Works

11 Cortlandt Street, (13th floor)

NEW YORK, N. Y.

where it is an object to save floor space and avoid the plunger type, the rotary pump may be used. The working principle of this pump is that of a revolving piston, which gathers up the fluid and ejects it at a central discharge. It is light, simple and compact as well as easy to operate. It may be driven by belt, wheel gearing and direct connection with an electric motor or other power plant.

AS TO MECHANICAL POWER

Taking up forms of mechanical power, the first is that obtainable from the windmill. The idea is an old one and has been commercialized so as to be quite common. It should be used only in such places as are sure of considerable wind; otherwise it is practically useless. It is hardly worth while, in ordinary cases, to consider the problem from the point of view of the picturesque examples of Europe. While excellent as mere designs, their adaptation to modern practical uses involves more expense than the tinkering over of the modern article. However, there is nothing to be said against the old shapes, provided one's wallet is fat enough to finance the problem. Much has been done in this way that is excellent in many ways.

The modern windmill adjusts itself to a change of wind without any help from the outside. As an artistic problem, the light steel frame is but that of the accentuated storage tank, and its simplest treatment lies in enclosing the frame in wood, with perhaps a platform at the top, from which one may get at the machine to repair it. But there is one caution regarding the windmill, for locations where the sweep of the wind is violent: the ordinary type has a sad habit of going to pieces in a high wind, and a safer, though heavier, article is that in which the sails collapse automatically and become non-working under dangerously severe wind conditions.

It is altogether probable that, for ordinary use, the electric motor, if electricity be handy, is as good as any power that may be had. Its handling is surely simplicity itself, and clean above all things. As such it should be excellent for use in the cellar, or any location under the general roof of the house.

When one is familiar with the workings of the gasoline engine, it is the natural power for the home pumping plant. A good motor should be simple, with its working parts exposed and easily accessible. As the horizontal type is more rigid on its base, such advantage should be considered when comparing it with certain qualities of the upright type. It is always best to choose a motor of greater power than is really necessary, so that the engine may not be subject to damage of parts in the running of it to its full capacity. Gas and exhaust pipes should be as short as possible and all bends made sweeping rather than short. As it is almost certain that some unexploded gas will escape, and as such gas is bound to ignite, sooner or later, it is safer to have the exhaust pipe strong enough to bear a pressure of seventy-five pounds per square inch. And that the noise from the exhaust may not become a nuisance, muffle the pipe in some thoroughly effective and accepted way.

The foundation for the engine might well be somewhat heavier than that called for by the drawings furnished by the maker. A good concrete bottom, tied in with scraps of wire and old iron, will form a solid mass in which to bed the anchor

bolts. And as cement deteriorates under the action of oil, a top-plate of iron or flagging is to be preferred.

It may well be remembered that wherever an engine of any sort is to be run, dust is a nuisance. Hence, a concrete floor with its constant wearing away is not advisable. An excellent arrangement consists of 2" x 3" strips laid in a concrete base and properly anchored, with flooring nailed to them.

Do not use a metal ceiling in your engine house else moisture will condense and drop upon the engine. Allow ample space about your machinery (at least 3'), and also ample lighting space. Keep your gas tank outside the house—for safety. Install a vent at the highest point in your engine room, so that all light gases may have a chance to escape.

Gasoline, being easy of volatilization, involves some danger. For this reason, some might prefer the oil engine, which is extremely simple and easy to handle and care for.

The hot air engine is an old and simple contrivance, and in a problem calling for low power might well be considered. It takes up but little room and owing to its simplicity can be run with but little knowledge of machinery. It answers many a problem of the cheaper and simpler sort.

Another system that has found favor with many is that of compressed air. There are several variations of it, but the main idea is that air and water together are forced into a good sized metal tank, which is, of course, airtight. The pressure of the air upon the fluid raises it to the level required. This system is commonly and better used either near or in the house cellar, drawing on a supply close at hand. The tank may even be buried in the ground, which is but one of several methods of handling it. With a hot air or electric motor, the system can be successfully operated by a woman.

ACCESSORIES AND INCIDENTALS

The treatment of the pump-house as an artistic feature is of course limited by the practical conditions. But to one who knows pumps and their temperamental fits of sulks (almost human) the building of a good bench just outside the door may not be found out of place. But whatever the design, the house should be made unburnable, on the inside at least. Besides this, a chemical fire-extinguisher is a comforting thing to look at, even if it is never used except as an ornament.

Finally, a word regarding pipes: The common conduit is of galvanized iron, and the size may range from 1½" to 2". It is said to have a life of some fifteen years under ground—long enough for it to lie without overhauling. In its laying, it should contain no bags or hollows, and should be well below the danger of the frost. Its course should be marked by stone or cement piers, that it may be easily located for repairs, and it should be thoroughly tested for leakage before the trench is filled in. There should be a sufficient pit at either end of this conduit, next the reservoir and dwelling house, respectively, for installing good and substantial shut-offs. The form of the lower shut-off should allow the main pipe as well as the house upright to drain clear of water, should this be necessary. As a precaution against winter freezing in these pits, it would be well to cover the bottom with dry leaves, above which are a couple of bags of sacking filled with stable dressing.



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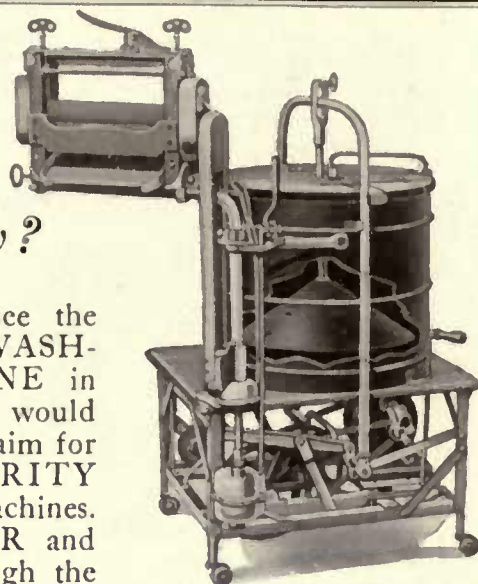
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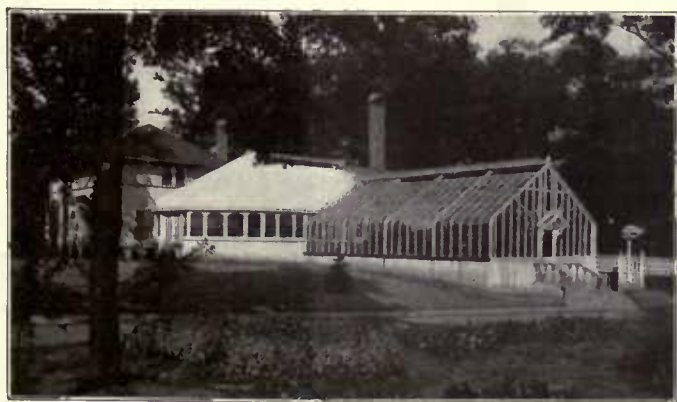
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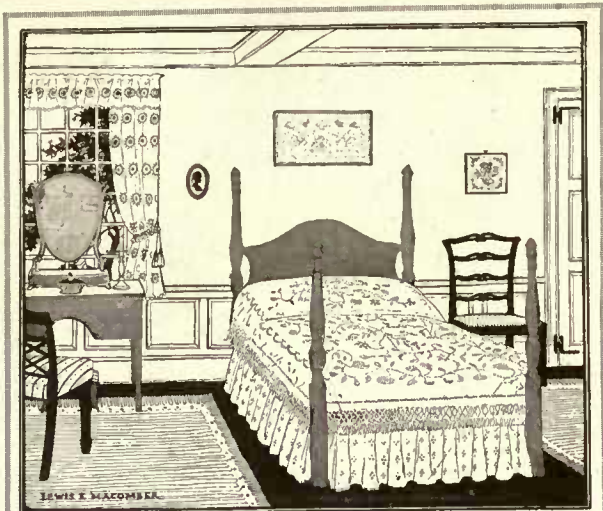
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20-26 WEST 36th STREET
NEW YORK



A sword-guard in the manner of Miochin Nobuiyé, a 16th Century metal-worker of renown

Sword-Guards of Feudal Japan

(Continued from page 25)

damascening in gold and silver on iron. The second Kanéiyé encrusted his sword-guards with copper ornament and Hirata Dōnin introduced the use of translucent enamels. The pierced work of Kinai of Echizen is supreme in its elegance of form.

NEW SCHOOLS OF TSUBA

The close of the 17th Century gave rise to three schools of *tsuba* decoration—the Nara School, revolting against the academic style of the Gotō, the Yokoya School and the Omori School. In the work of the masters of all three of these schools, the Gotō influence may still be traced, even though such metal-workers as the Nara tried to get away from it.

The School of Ishiguro (Yédo) of the early part of the 19th Century came to be famous for its flat incised work, introducing colored surfaces. Kano Natsuo may be mentioned as the last *tsuba* maker of distinction. The *tsuba* of the period between 1840 and 1870 were very elaborately decorated, and obviously could never have been used for their professed purpose. However, the collector will wish to acquire specimens of them, if only as examples of the marvelous handicraft of the Japanese metal-workers.

COLLECTORS' HINTS

Nearly all of the imitations of genuine old *tsuba* can be detected by holding the guard on one's finger-tip and striking it sharply with another

piece of metal. The genuine *tsuba* will emit a bell-like sound, the cast imitation a dull one.

A perfect patina is always to be sought for in a *tsuba*. The following particulars are quoted by Huish from Professor Roberts-Austen: "Analyses show that the former (*shakudo*, one of the principal alloys) usually consists of 95% copper, 1½%—4% gold, 1%—2½% silver, and traces of lead, iron and arsenic. The latter (*shibuichi*, another important alloy) contains from 50% to 67% of copper, from 30% to 50% of silver, with traces of gold and iron. The derivation of the name *shibuichi* is 'one-fourth,' which is clearly incorrect. The precious metals are sacrificed in order to produce certain results; in the case of *shakudo*, the gold enabling the metal to receive a rich purple coat, or patina, as it is called, when subjected to certain pickling solutions; in that of *shibuichi*, the alloy forcing the metal to assume a beautiful silver-gray tint under the same process. It is one or other of these influences which gives the patina to all Japanese metals, and it is understood by their craftsmen in a way which no other has yet arrived at. A worn-out patina will often reassert itself by the aid of much handling, the moisture of the skin being all that is required. This shows the acuteness of the producer in forming his alloy so that the formation of the patina should be assisted by a treatment which an article in everyday use is sure to obtain."

(Continued on page 64)



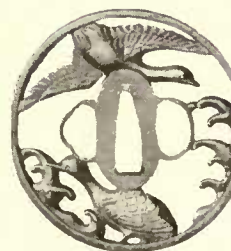
A characteristic *tsuba* of 18th Century design



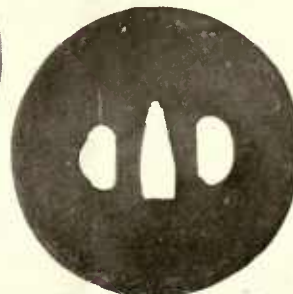
A 19th Century damascened *tsuba* of wild pinks on black



A silver *tsuba* by Tomoyoski. Early 19th Century



The very early *tsuba* below shows scarcely any decoration



An early 18th Century *tsuba* of wild duck design



From the middle 18th Century, a *tsuba* with monkey design

Fencing the home grounds

As you can see from the illustration,

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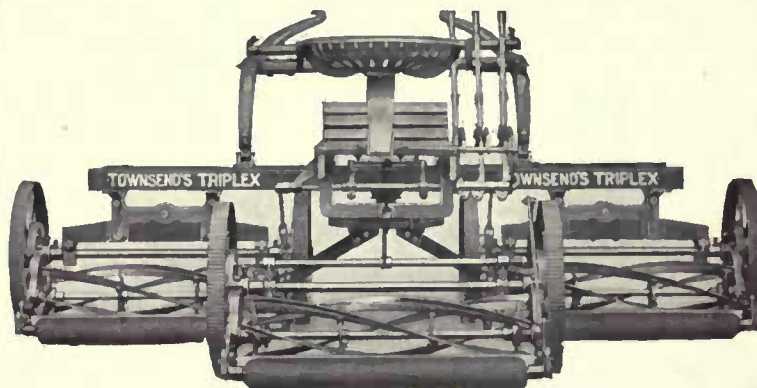
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any three ordinary horse-drawn mowers with three horses and three men. (We guarantee this.)

Does not smash the grass to earth and plaster it in the mud in springtime, nor crush out its life between hot rollers and hard, hot ground in summer, as does the motor mower.

The Public is warned not to purchase mowers infringing the Townsend Patent No. 1,209,519, Dec. 19th 1916

Send for catalog illustrating all types of Townsend Lawn Mowers

S. P. TOWNSEND & CO., 17 CENTRAL AVENUE
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Sword-Guards of Feudal Japan

(Continued from page 62)

One of the most important styles of ornamenting metal is Zogan, a process which includes damascening and is sub-divided into: *Honzogan* work where an undercutting retains the hammered-in inlay (if flush with the surface, this is called *Hirasogan*, and if it is in relief, *Takasogan*); and *Nunomezogan* work which derives its name from surface growing, incised to represent linen mesh. The second style of ornamental working is included under the names *Kebori* and *Katakiri*. With *Kebori* work the lines are finely cut, and the word designating this class of work signifies "hair lines engraved." *Katakiri* work produces engraved lines varying in depth to produce the effect

of painting. The Japanese hold this style in high favor. The third style of ornamental metal-work is *Nikubori*; work in this style is carved in relief, low relief being distinguished by the name, *Usunikubori*, and high relief, *Takabori*. The final style is *Uchidashi*. This is metal-work *répoussé*, and is often to be found in combination with *Nikubori*.

The subject of Japanese metal-work must ever prove one of fascination to the student or collector, and even a very small collection of *tsuba* will serve to cover the general field of representative styles. Like so many other articles of collection appeal, they combine the two interests of former utility and present beauty.

The Best White Flowers

(Continued from page 33)

and as man's migrations over them; but it is beautiful wherever you find it, and there will never be discovered anything in garden design to take its place satisfactorily.

Therefore, I say, simplicity is one of the easiest things in the world to accomplish. It all lies in banishing the idea of being original, and in accepting that which is good and proven good by long-time usage. In other words, when in doubt, play up straight lines, walks that go somewhere, and borders to them.

Planting combinations that shall be picturesque are innumerable. I have prepared a tabulated list of the white flowers that are at the head of their section of the floral world, dividing them into the two classes of vertical and horizontal; in each class, into tall and low growing. In the composition of a landscape, the artist chooses horizontal or vertical to be his leading motif, using the other only as an adjunct to this and for emphasis where emphasis is needed. Do the same thing in garden composition; choose the one or the other to dominate, and introduce the other for variation. Usually it will be the horizontal—the broad and sweeping mass—that will dominate; while the vertical will furnish the exclamation points, the active principal—the watchful aspect.

TWELVE GOOD SORTS

As to the flowers themselves, if I could have only a few white flowers, I would choose first, the foxglove; second, the giant marshmallow; third, the white Iceland poppy; fourth, the white Japanese bell-flowers (*Platycodon*); fifth, *Physostegia alba*, the false dragon's head; sixth, "Fair Maids of France" (*Ranunculus acrifolius fl. pl.*); seventh, the knot-weed (*Polygonum compactum*); eighth, the meadow sweet; ninth, the white Stokes' aster, and tenth, the "snow queen" (*Iris Sibirica*). Then I might add a *Speciosum album* lily and some flowering spurge, which is *Euphorbia corollata*. With this even dozen, flowers all summer and a composition to delight the eye of the most exacting would be assured—providing, of course, they were well arranged.

What constitutes good arrangement, given these twelve to work with?

Let us take the first three—I have named them in the order of their merit—for a beginning, with the horizontal motif to dominate. Foxgloves are vertical. The other two are not, save as the height of the marshmallow brings its great blossoms well above the ground. The poppy will furnish a decidedly horizontal effect, if thickly massed. I would have a great many of the poppies, a clump

of the marshmallow at one side of their mass, and a guard of foxgloves perhaps a third of the distance along from the marshmallows and back of the poppy field. I would not put the foxgloves at one end of the mass of poppies, and the marshmallows at the other; that would not be good composition, even though the lines were distinctly vertical in the one and globular, or all-over, in the other. Plan to rise at one side of such a group; never at both sides, nor in the middle.


Adjoining the poppy field, knot-weed would look well, with its light and foaming effect; not a great deal of it, but a broad clump. Then should come a good big mass of the Japanese bell-flower, with the Stokes' aster before it and running on past it, and all over the width of the border for a bit. After this a goodly clump of the white Siberian iris; next *Physostegia*, with "Fair Maids of France" in front of it—a lot of both, but more of the second than of the first, so that there would be space for a few more foxgloves before the end of their mass is reached. A great number of the lilies could come next, filling the entire space at first, but gradually running toward the back of it, to make room for a clump of meadow-sweet; more marshmallows next the lilies at the back, and a mass of *Euphorbia* before them and extending beyond to the end of the space—and there are the twelve! I am assuming the planting space to be a 3' or 4' border, extending along a walk and to be seen from the walk side only. If it were to be seen from both sides, it would only be necessary to carry the planting of the foreground around and make it the foreground on the opposite side as well.

GROWING HABITS

All of these things are easily grown—and perennial, except the foxgloves, which are biennial. As these reseed themselves, however, it is not always necessary to provide seedlings each year, though I find it more satisfactory to do so usually for the reason that the seedlings seldom come up just where you want them to be. Moreover, they are liable to be choked off by the plants of the previous generation.

Instead of planting seed each year, you may simply take up as many of the seedlings that have sprung up around the parent plants as you are going to want, set them out where they can grow all their first summer undisturbed, then shift them to their proper places in the autumn or early in the next spring.

(Continued on page 66)



HANDEL Lamps

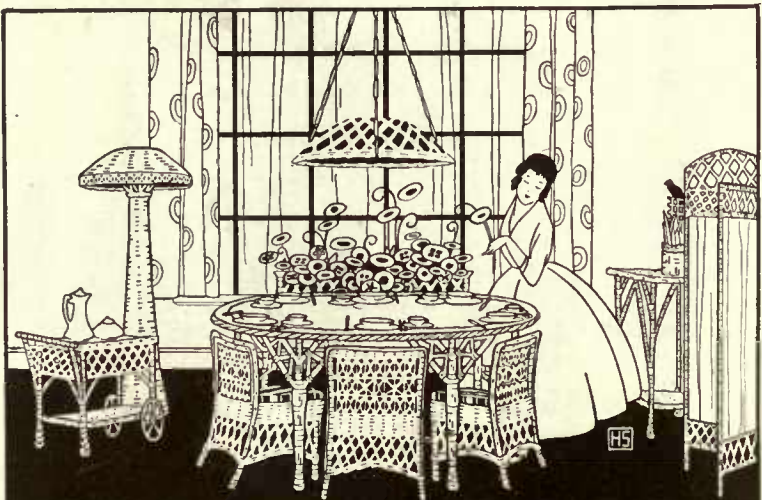
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MOTT

(Continued from page 64)

The marshmallows (*Hibiscus moscheutos*), giant form, will grow practically everywhere, though they are originally dwellers in swampy or marshy places. If the extremely large giant form is not wanted—they reach a height sometimes of 8' and the flowers are as large as a plate—select the ordinary "crimson eye" variety, which has lovely pure white flowers with a crimson spot in the center. Seen at a distance, their effect is practically all white, so they can be properly included here.

SEVEN GOOD SPECIES

The white Iceland poppy grows close to the ground, but its flower stems are about 1' high; thus the delicate blossoms are lifted well up, where their beauty counts to the fullest degree. If it were not for the fact that the foliage of the Oriental poppy dies down after the plants have flowered, leaving a bare space of ground until it starts its fresh growth late in the summer, I should include the new white form of this in my list of indispensables. But this habit makes it undesirable for a garden border that must be on view throughout the season.

Knot-weed grows anywhere, and without any special culture; the Japanese bell-flower is very like the campanulas, but happily is truly perennial instead of being a biennial. It blossoms in midsummer usually, grows from 2' to 30" high, and is perfectly hardy if well mulched in the fall with litter.

Stokes' aster (*Stokesia cyanus alba*) is one of the loveliest of native plants. As its name implies, it resembles the cornflower; and its color, in the type, is lavender-blue. Be sure to specify *alba*, therefore, if ordering the white form. Its height is usually about 18", and it will grow anywhere in a sunny place.

The false dragon's head I have never seen where I did not put it myself, save in one garden—and there they did not know what it was. Why it is not used more frequently I cannot imagine, for it is a beautiful midsummer perennial, always a highly desirable thing to have. Typically it is pink, but the white form is very lovely. It is of simplest culture. So, too, are the Fair Maids of France, which grow about 2' high, and bloom in May and June. These, by the way, are one of the truly old-fashioned flowers; they were highly prized in the flower gardens of two hundred years ago.

Speciosum lilies like shade over the ground at their roots, but planted in a mass they will provide this for themselves. The flowering spurge is another easy-to-grow, midsummer flowering perennial, very showy and airy and decorative.

DO NOT OMIT THE WHITE ANNUALS

In addition to the permanent flowers, one may always use annuals freely with good effect. I do not believe in confining one's garden entirely to either the one or the other. Perennials and annuals should be used in proper combination, for best results; for there are almost sure to be gaps in the procession of bloom, if perennials alone are relied upon, while on the other hand, annuals cannot supply the earlier months. Moreover, there are so many flowers that we cannot do without in both sections that this would be a sufficient reason for combining them.

The lists include annuals as well as perennials. Their character of growth is, of course, divisible into the two

classes—horizontal and vertical—quite the same as the perennial things are divided.

WHITE FLOWERS, CLASSIFIED ACCORDING TO LINE EFFECTS

Vertical Tall

Artemisia lactiflora, 3' to 4'. All of September.
Astilbe grandis, 5'. June and July.
Bacconia cordata, 6' to 8'. July and August.
Campanula persicifolia, *gigantea* Moerheimi; 2½'. May and June.
Cimicifuga simplex, 2' to 3'. Sept. and Oct.
Cimicifuga racemosa, 4' to 6'. July and August.
Dictamnus fraxinella, 2½'. June and July.
Delphinium Chinense, album, 2' to 3'. July.
Digitalis glaxinaeflora, *alba*, 2' to 3'. June.
Hollyhock, double white, 6' to 8'. June.
Lupinus polyphyllus, *albus*, 3'. May and June.
Physostegia Virginica, *alba*, 4'. July and August.
Veronica Virginica, 3' to 4'. July and August.

Low Growing

Anthriscum liliastrium giganteum, 2'. May.
Campanula persicifolia, *alba*, 2'. June and July.
Chelone glabra, *alba*, 2'. Aug. and Sept.
Heuchera virginal, 2'. July and Aug.
Lysimachia clethroides, 2'. July to Sept.

Horizontal

(True horizontal, or broad and spreading.)

Tall

Funkia subcordata grandiflora, 2' to 3'. Aug. and Sept.
Hibiscus Moscheutos (Crimson Eye), 5'. July and on.
Iris Siberica (Snow Queen) 3½', June.
Iris Florentina, *alba*, 2' to 3'. May.
Lilium speciosum, album, 3'. August.
Papaver orientale (Perry's White), 3'. May and June.
Platycodon grandiflorum, album, 2½'. July and Aug.
Polygonatum giganteum, 3'. May and June.
Polygonum cuspidatum, 5'. Sept.
Anemone Japonica, *alba*, 2' to 3'. August on.
Anemone Japonica Whirlwind. Same as above, semi-double.

Low Growing

Anthemis tinctoria, *alba*, 15". All summer.
Achillea ptarmica, fl. pl., 2'. June and on.
Aquilegia chrysantha, *alba*, 2'. May.
Aquilegia flabellata nana, *alba*, 8". May.
Aster ptarmicoides, 12". July and August.
Campanula Carpatia, *alba*, 8". June to October.
Centaurea montana, *alba*, 2'. July to Sept.
Chrysanthemum leucanthemum fl. pl., 15". June, July and on.
Dianthus deltoides, *alba*. Creeping—June and July.
Iberis sempervirens. Creeping—May.

(Continued on page 68)

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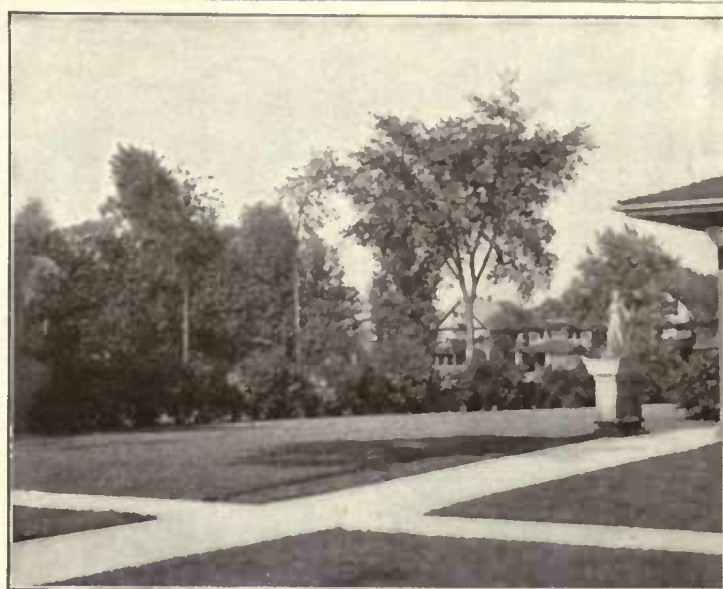
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The Best White Flowers

(Continued from page 66)

Iberis. Snowflake. Creeping, large-flowered—May and June.
Iris pumila, hybrid Schneekuppe, 10". May.
Papaver nudicaule, white, 12". Spring and on.

Ageratum, 8". Imperial dwarf, white. All summer, by successive sowings.
Alyssum, Little Gem, trailing. Spring to autumn.
Alyssum, Tom Thumb, 4" to 6".
Carnation, Marguerite strain, 18". July on.

ANNUALS

Tall

Cosmos, extra early, 6'. End of July on.
Campanula calycanthemata, white, 3'. June to July.
Campanula medium, white 3'. June.
Cleome gigantea, alba, 3½'. July and on.
Climbing nasturtium, "Pearl," 6' to 10'. Summer to frost.
Nicotiana affinis, 2' to 3'. June on.
Scabiosa, white, 2½'. July and on.
Sweet peas, climbing, 8' to 10'. June on. King White is the finest of the whites.
Zinnia, giant double, 3'. June to frost.

Centaurea imperialis, white, 20". June.
Chrysanthemum inodorum plenissimum, 2'. July on.
Iberis umbellata, 1'. June on, by successive sowings.
Godetia, Duchess of Albany, 1'. July on.
Matricaria Capensis, alba plena, 18". All summer.
Nasturtium, Tom Thumb "Pearl," about 12". July on.
Pansy, Giant Trimardeau, white, 8". End of June on.
Petunia, Snowball, creeping. All summer.
Portulaca, white, creeping. All summer.
Phlox Drummondii, snow white, 18". End of June on.
Verbena, mammoth white, creeping. July on.
Zinnia, large flowering white, 20". Early summer on.

Low Growing

Asters, to 18". Royal, July; Ottrich Feather, Aug.; American Victoria, Aug.-Oct.; King, Aug.-Oct.; Late Branching, Sept.

The Sleeping Porch By Day and Night

(Continued from page 35)

is done to beautify it, and day time sees it hidden behind forbidding doors while the victims spend the daylight hours in the heat of closed rooms and steam heat, taking indulgent naps upon warmed beds and wondering why they are such invalids. They spend largely upon the ventilated fencing and have nothing but the beds and their protection. The floor is dull and unvarnished—everything speaks of desolation and discomfort and that revolting bareness of "health-cure" unwillingly taken, forgetful that interest, joy, sunshine and beauty and the love of out-of-door walks, sports, gardening, etc., are quite as important as the night outdoors.

Let us dream a bit!

Apple trees silhouette in fantastic shapes against the moonlit sky, the stars are so many and the Milky Way so sparkling. Crickets make their curious little hum above the strange noiseless quiet of the whole great world, that keeps one excitedly awake those first nights in the open but which lulls one into soothing sleep when the novelty has become habit.

FLOOR, SHUTTERS AND FURNITURE

We look within, turning on the light and become abashed by the poverty of man's invention if our porch be bare and merely useful. That will never do! So we begin with the floor. It shall be of tile—a wonderful variation of glaze from rich lapis-lazuli to dull jade green. The house is of a delightful gray stucco with beam and trim of the jade color, the paling of our porch is jade green with accents of lapis-lazuli. Slipping down into its pierced depths like those of a trolley-car, or extending up to the roof, are shutters with tilted slats whose downward slant sheds snow and sleet or summer showers.

Instead of iron cots we have "day-beds" whose head and foot-pieces have the same height and outward slanting curve. These are painted with coach paint in the jade green and adorned with the lapis-lazuli strip-

ing. The canvas night cover is the color of the stucco with a painted design of cornstalks, waving leaves that carry all the colors from the blue to the green with touches of the brighter green of the grass and trees outside, and here and there warm little spots of orange and russet where the corn silk shows.

MAKING IT TEMPEST PROOF

Cushions for the railing which "go in when it rains" are of orange and blue. The chair cushions are of the canvas with conventional motif of corn leaves or ears done like mosaic. And the chairs are painted wood like the bed, and so are the tables. The lamp is pottery with the blue glaze settled richly at the base.

For day use and early evening, there are comfortable chairs of the steamer type with foot rests and tilted back and cushions and convenient deck rugs, for those who enjoy a sleeping-porch enjoy a day-porch whereon to read and sew.

One might love to witness the gathering storm or watch the tempest breaking without, but the sheltering shutters would impede the view. So, instead of shutters, we must have glass windows that can be raised from within the ample paling.

A LITTLE FRENCH PORCH

The French, who so well understand outdoor life, make a charming provision against wind and rain by hanging adjustable curtains on rods to close as shelters or open for the view. One sleeping porch borrowed this idea. Climbing upon the constructive woodwork of the white house a heavy honeysuckle vine shed forth its fragrance, calling the humming birds most of the year and keeping green perennially. It gave protection from the usual elements. Inside the open balustrade, a heavy green sail-cloth-curtain slipped along with ring and pulley.

The day-beds, chairs and tables
(Continued on page 70)



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Protect it from lawless trespassers, as well as from thoughtless children, chickens, dogs and numberless other things.

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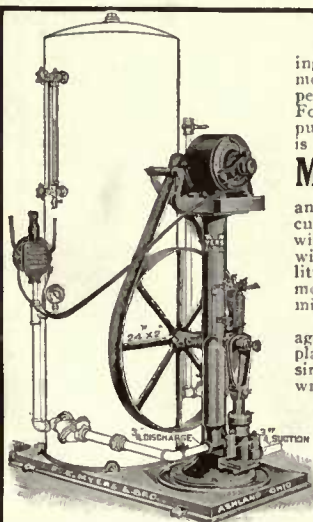
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San Francisco Los Angeles
Seattle
London

The Sleeping Porch By Day and Night

(Continued from page 68)

were black enameled reed enlivened with green. Cushions and day time covers, which were taken in at night, were chintz with every color of the flower garden and sunsets and sky as though in replica of the view—which no screening impeded, for no mosquitoes abided there and millers and bats were regarded as friendly.

Many a supper party and many a story read aloud from the books kept in the sail-cloth-protected reed book-case were enjoyed by the light of the alcohol-gas lamp—the softest, most caressing known after the candle and without the flicker. Its base was a flowery Japanese vase with vellum shade. That perfection of flooring, cork composition with plain green body in 12" squares and border of numerous colors gave a velvety sound to each footfall.

AS THE JAPANESE DO

How we envied the two boys whose house being filled with summer guests, betook themselves to a commanding point in their farm and built themselves a house that was all sleeping-

porch like many a Japanese house, only they had no sliding, paper-filled screens nor floor sleeping-mats. Instead they had two beds swung from the roof like hammocks with ample room to walk between. The slanting roof projected each side at least 6' beyond the beds, so that no rain could enter. There were camp chairs and tables that folded against the wall when not in use. Simplicity reigned throughout.

The natural bark of the wood decorated the outside. Gray army blankets covered the beds. There they enjoyed the variations of nature, the sunrises with their accompanying bird concerts, beginning far away with one little bird sound and ending with a revelry of music, and the sunsets and moon's phases. When the wind howled they dreamed of the sea, and when the thunder storms broke around them they felt like Norsemen or heroes of old, till all the secrets of Nature and Art seemed revealed to them and they became poets and painters—or were they these before they built the porch, and was it Art that prompted the building?

The Final Touch to the Landscape Scheme

(Continued from page 47)

as the needful pressure is maintained in the supply pipe. As shown in one of the illustrations, it may be installed in a decorative basin and pedestal, but it is equally available for the ordinary pool. The one requirement in the pool is that it shall have a diameter of at least 4'.

A 1" supply pipe is large enough for the intermittent jet, with 1/2" for the nozzle, which latter should be hammered to a rectangular opening before attaching to the larger pipe. About twenty pounds water pressure will be ample to make the jet operate.

In making the installation, the piping is so arranged that the opening of the nozzle is about 3" below the normal surface of the water in the basin. When the water is turned on in the supply pipe (the cock for this may be located at any convenient and inconspicuous place), its force emerging from the nozzle sets up a sort of wave in the basin which, as it recedes and advances, alternately checks and releases the water issuing from the nozzle, thus causing it to spurt up for some distance above the surface at regular intervals.

The success of this device depends

on the proper relation between the size of the nozzle, the depth of its submersion, and the water pressure available. Consequently, if the first trial is unsatisfactory, do a little experimenting with some or all of these factors. Whatever combination you finally decide upon, however, see that the water does not spout too high, else it will blow about unpleasantly in a strong wind.

INFORMAL TREATMENTS

A consideration of strictly informal, naturalistic water features leads us into a field which is limited only by the environments and the personal preferences of the garden planner. The possibilities range from a tiny, grass fringed pool of a foot or two diameter to the pond or lake which covers an acre or more.

If there is a brook available, its course can be made into a real beauty spot. The tumbling, rocky stream suggests waterfalls splashing coolingly into miniature pools overhung with wild columbines and ferns; judicious planting will make of the slow-flowing brook a picture at once

(Continued on page 72)

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LYNN TRADE MARK MASS

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Water-lilies alone are ample for many a pool. The old planting rules for garden flowers apply here as well: don't use too many varieties, and don't mix them indiscriminately

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Architect, Edward C. Smith, Poughkeepsie, N. Y.
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on dormer side walls. "CREO-DIPT" moss-green
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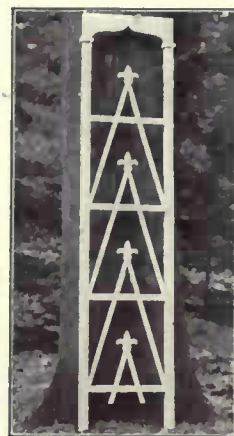
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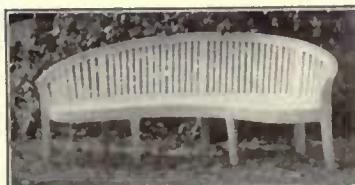
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The collection on view in this interesting establishment, for two-score years devoted *exclusively to Furniture*, recalls every historic epoch in all the cabinet-woods. Included are many unusual pieces not elsewhere retailed.

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New York Galleries
Grand Rapids Furniture Company
INCORPORATED
34-36 West 32nd St., New York

The Final Touch to the Landscape Scheme

(Continued from page 70)

soothing and striking with the blue of wild iris, the green spears of their leaves, waving rushes and the gleaming flames of cardinal flowers. In some situations where the contour of the ground makes such a course possible, even a tiny streamlet can be dammed to form an artificial and yet naturalistic pool of considerable size. Again, water can sometimes be piped from the house system, or from some more distant constant supply, and brought to fill a course which has all the marks of having been put there by Nature herself.

In every case involving a flowing stream, remember this one cardinal point: the water must run down from the point at which it first becomes visible. The illusion of naturalism should be perfect, and this can never be attained unless the brook follows the course which the laws of gravity and common-sense mark out for it.

CONSTRUCTING THE POOL

Just as water features can be grouped under two broad heads, so are there two general methods of construction which fit most cases.

The first of these involves the use of a concrete lining and bottom, and is especially adapted to the formal pool. For a lily pool, an excavation of the desired shape is dug to a depth of 3' or so and lined with 6" of concrete, as shown in one of the illustrations. A rather rich mixture should be used, the right proportions being 2 bags Portland cement, 3 barrowfuls sand, and 5 barrowfuls fine broken stone. Galvanized wire netting incorporated in the concrete will strengthen it materially. If the pool is larger than 12' or 15', it is a good idea to use regular concrete reinforcing rods instead of the netting.

As the different sorts of water plants require different proportions of soil and water, some sort of vertical divisions should be arranged in the bottom of the pool to hold the varying depths of earth in place. These partitions may be made of concrete, but it will be simpler to let them be merely wooden frames, which can be moved if you wish to change the general arrangement of the planting.

The margin of the formal pool may be finished with bricks set in concrete, or with concrete alone. In either case, this coping should be wide enough, and raised sufficiently from the ground, to form a definite boundary. Outside of it may be a turf or gravel walk, or any other treatment sufficiently formal to meet the requirements of harmony.

As far as the underwater lining is concerned, the informal pool may be made in the same way as the formal one, or it may have no artificial lining at all. This latter treatment, of course, presupposes a soil which is

sufficiently watertight to prevent the contents of the pool from vanishing overnight. Should the natural soil be porous, the bed of the pool may be "puddled"—lined to a depth of about 1' with clay mixed into a stiff paste with water and tamped down hard. This "puddling" must be carefully and thoroughly done to be successful.

PLANTS AND PLANTING

If you plan to plant water-lilies or other things in the pool, there must be no more than a very slight current in the water. In fact, the ideal lily pool has no outlet at all, the water remaining in it except as evaporation and absorption by the plants themselves remove it. The proper level in such a pool, unless it is supplied from a natural source, can readily be maintained by the aid of the garden hose, thus doing away with the necessity of installing pipes. Mosquitoes can be adequately guarded against by putting in a few goldfish, which besides devouring the insects' larvae, will be decorative in themselves. A proper balance of fish and plants will also keep the water pure.

Without a doubt the most popular plants for the water garden are the water-lilies, especially the *Nymphaeas* and their hybrids in wonderful shades of pink, crimson, yellow and lilac. These varieties need from 1' to 3' of water, and 1' to 2' of soil. They are especially suitable for the small or medium-sized pool and, like all water-lilies, need full sun.

The *Nelumbiums* are considerably larger than the *Nymphaeas*, and consequently require more space. Their leaves stand well above the water, unlike those of the other varieties. Two feet of soil and 6" of water should be provided for them.

Rich black muck from some pond or bog which already supports a rank growth of vegetation is excellent soil for water-lilies. Lacking it, make up a rich compost of 2/3 well-rotted cow manure and 1/3 of heavy soil.

And now, how many lilies shall you plant to make your water garden a real "feature?"

My first impulse is to say "about half as many as you think you need." On second thoughts, though, I'll amend that by saying "as many as you want, so long as you do not lose sight of the fact that the water rather than the lilies is the thing that counts." Time and again one sees water gardens so crowded with leaves and blossoms that the water is scarcely visible anywhere; and this is not as it should be. Leave at least half of the water surface clear and unobstructed; it will reward you many times over with its reflections of the sky and the white summer clouds, and the little wrinkled ripples which darken it on windy afternoons.



The Decorator as Author

(Continued from page 45)

"THE PRACTICAL BOOK OF ARCHITECTURE," by C. Matlack Price (Lippincott, \$6), is one of an authoritative series. The first part is devoted to a study of the architectural styles, the understanding of which is the necessary basis for the practice or appreciation of architecture. This is followed by a practical guide to building, in which each phase in the construction of the

house is considered in detail from the architectural viewpoint. The value of this book to the lay student of architecture is obvious, yet one might presume to suggest that many of our practising architects would benefit by reading it. It is a clear exposition of the entire story of architecture authoritatively told in succinct terms and illustrated with a wealth of photographs and sketches.



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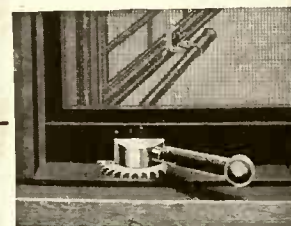
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Green Lawns and Grass Seed for Every State

(Continued from page 43)

The prospective lawn builder should analyze the characteristics of the common grasses adapted to his division and their function in any particular lawn. He may then with a large degree of accuracy compose a simple and successful seed mixture.

MAKING THE MIXTURE

Buy each kind of seed separately and mix them at home. Secure your seed from a reputable seed house. It pays to purchase cleaned seed of good quality. It is advisable to have each variety of seed tested for purity and germination at your State experiment station. They will warn you of any adulterants in the seed and the presence of impurities.

It is also essential that all seed be of high viability. The germination report upon your sample will give you sufficient information as to the advisability of using any particular lot of seed for planting. Never buy seed one year and store it over winter in a shed or in the basement. Such seed is apt to have a low germination and be worthless for planting.

It must be the major portion of the mixture, as it should eventually take full possession. Your decision to use other grasses as supplementary additions must be guided by this. Grasses are used in combination for the following purposes:

THE REASON FOR MIXTURES

First, to act as a nurse crop for another variety. They may be used on a slope to prevent washing or simply to cover the ground for the sake of appearance, and to keep out weeds while the principle variety is establishing itself. The latter is especially true with slow growing grasses such as Kentucky blue grass. This grass takes from one to three years to establish itself and if it were not for the supplementary grasses it would be overrun by weeds before it were well started on the road to permanency.

The second use of supplementary grasses is on a lawn where a great deal of variation of soil and situation occurs. One species of grass may not grow equally well in all places. This is remedied to some extent by the sowing of several varieties in mixture so that every local bad spot will find some grass more or less adapted to it.

The third use is to reduce the cost of planting. Some seed may be too expensive to sow in large quantities alone. The original variety eventually crowds out the others as it becomes established in the lawn.



*In the North, the well-known
Kentucky blue grass is the
best for the majority of situa-
tions*



*Bermuda grass is the standard
sort used for successful lawns
in the Southern States*

As a general rule use Kentucky blue grass in preference to others in the Northern division. This applies as well to Bermuda grass in the Southern group. Choose only one of the major grasses. This is to compose the largest percentage possible in your mixture.

If the lawn does not readily fall into one of the distinct divisions of the table at the bottom of page 42, and is only partially shaded or is slightly acid, combine with the major seed other grasses suited to the specific needs. Of course, if the lawn is almost entirely shaded, is largely sand, or tends strongly toward any well defined condition, the grass best adapted to such a case may be found in the table and this had best be used as the major part of the mixture.

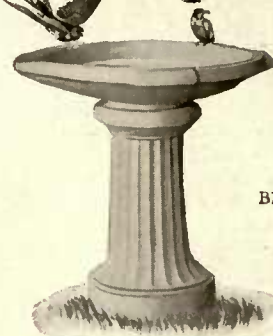
Two to four varieties are as many as are necessary in a mixture. Each variety should fulfill a distinct function in the lawn or it should not be included. The amount of any mixture to sow per acre is varied somewhat by the character of the land and the seed that is to be sown upon it, and the quality of the seed itself. The 1897 Yearbook of the United States Department of Agriculture gives the general rule, "Owing to the great variation in the weight per bushel of grass seeds of the same kind (due to the presence of more or less chaff), it is best to base the amount upon the weight rather than measure, and from 50 to 60 pounds of seed of fine quality is not too much to use upon an acre of ground, or 1½ pounds to 100 square yards, poor land requiring more than fertile land."

SOWING THE SEED

Early spring is the best time to sow the seed. If the lawn soil has been brought in from other sources and if fresh manure has been used it will be of advantage to the owner to fallow the ground for a season or to grow some hoed crop upon it, such as corn or potatoes. This will give the large number of weed seeds in the soil an opportunity to germinate and this will greatly lessen the amount of labor that will have to be expended upon it later.

The sowing should take place during cloudy weather just preceding a rain. If the day is at all windy it is best to postpone the sowing until some quiet day when a more even distribution can be secured. To insure even sowing it is well to go over the lawn again in a direction at right angles to the first sowing and
(Continued on page 76)

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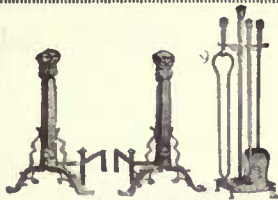
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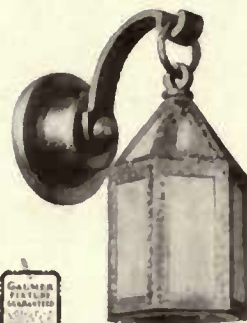
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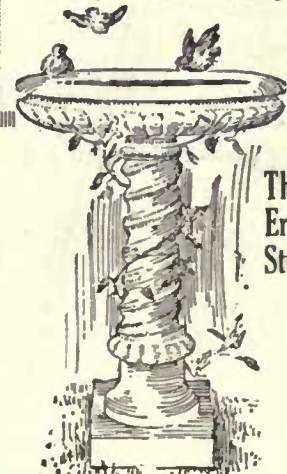


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Seedsmen
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Green Lawns and Grass Seed for Every State

(Continued from page 74)

make another application of the seed. The seed should be lightly raked in and then rolled.

From the time the seed is placed in the ground the lawn will require careful persistent attention.

When the grass first comes up and reaches a height sufficient to allow walking upon it without crushing the young plants into the earth, one should go carefully over the ground and remove all weeds that have appeared with the grass. Whatever weeds were present in the seed will appear at this time. They are easy to eradicate when the grass is young and sparse. Their removal also aids the new grass plants to gain a good foothold and make a rapid growth. The weeds if left to grow at this time may develop into pests that are most difficult to eradicate.

POINTERS ON CARE

The first cuttings with the mower should not leave the young plants too closely clipped. Make a liberal allowance of height for the plants and clip only to prevent the formation of seed. Never let your grass go to seed, because seed formation has a very deleterious effect upon all lawn grasses. Later when the grass is well started the mower may be set closer and the cuttings made shorter. It is well to leave the clippings from the first few cuttings upon the lawn; in fact, it is good practice to leave all of the clippings there. They will act as a mulch and will prevent the growth of some weeds besides conserving the moisture in the soil. Later on, if desired, a grass catcher may be used upon the mower.

Do not sprinkle your lawn—water it. Sprinkling as it is usually done is a useless and a senseless practice which often causes injury to the grass and rarely does any good. If you have builded your lawn with due regard to fundamental principles the grass will grow well even during dry periods without daily sprinklings. In fact, the average rainfall in most localities is sufficient for good growth. When water must be applied, let the hose lie upon the ground and thoroughly soak one spot before moving it on to another. This thorough soaking will require that the

water be left to run an hour or more upon one place.

Weeds are apt to be present in considerable quantity in your lawn. Do not put off the time for their eradication. Take active measures from the very first to remove them. If you are trying to build a lawn next to a vacant lot or near a roadside that produces a splendid crop of dandelion seed for distribution, you are waging a losing fight.

If a small amount of dandelions are present in the lawn it is best to dig them by hand. When large areas are badly infested the Minnesota Experiment Station recommends the use of iron sulphate. One and one-half pounds of iron sulphate to one gallon of water should be applied with a fine, mistlike spray. An ordinary sprinkler will not do; the mixture should be applied with a sprayer. Do not cut or water the lawn for three days after this application. The spraying should be repeated every month during the summer. Care should be taken in applying iron sulphate, because it will discolor clothing and cement walks.

Crab grass, plantains, and other weeds require persistent hand digging supplemented with ideal conditions for the growth of grass which will eventually crowd out the intruders.

The lawn should be rolled early each spring. This brings the roots into good contact with the soil and removes irregularities caused by heaving due to frost. Seed should be sown upon all spots that are not well filled with grass. This constant sowing seed even after the lawn is established is essential to the perpetuation of a thick, uniform sod. Only the pure unmixed seed of your major variety should be sown at this time.

To maintain the fertility of the lawn at a high degree, spring applications of bone meal should be made at a rate of 750 pounds per acre. Save the hardwood ashes from your fireplace and scatter them upon the lawn. In the autumn sprinkle the lawn with well rotted stable manure. This protects the lawn from alternate freezing and thawing and is a valuable source of plant food. The manure should be well rotted because fresh manure contains many viable weed seeds.

Putting The Farm On A War Footing

(Continued from page 17)

acres, each person so engaged here has had to look out for 9.3 acres. We have the added advantage of using more machinery, and as a matter of fact, the American farmer actually produces 1½ times as much as the man behind the plow in Germany. Nevertheless, when we are getting an average yield of under 100 bushels per acre of potatoes, while in Germany they make more than 300, it is time for us to sit up and ask "Why?"

One answer is that in Germany they use something like seven times as much fertilizer per acre as we do here. We have been depending upon South America for our nitrogen, in the form of nitrate of soda, and upon Germany for our potash, in the form of muriate and sulphate of potash, while we have done nothing to develop our own potash industry, either from the soil or from the sea where there is an unlimited amount of kelp or giant seaweed capable of being made into agricultural potash. It is conservatively estimated that the use of lime and fertilizer materials in the sections where they are most needed,

would result in a 25% increase of crop production in two years. Under our present system of distribution, however, such an improvement would bring no prosperity to the farmer. It would mean ruin for thousands because of the decline in prices which would result.

WAR ON INSECTS AND DISEASES

There is another way in which by using the material and information we already have at hand we can take a long step towards helping production—that is, the fight against insects and disease. Take, for instance, the no longer humble potato. Diseases of a preventable character usually reduce this crop from a bushel to half a bushel for every man, woman and child in the country. This is one of the many agricultural calamities which has been going on unheeded year after year. The annual losses due to animal and poultry diseases amount to \$200,000,000. Though this item could not be entirely wiped out, by far the better part of it could be

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A few weeks' dry weather at the critical period, may lose you the time, money and labor put into the garden. A few dollars invested in an efficient irrigation outfit will insure you against this loss and increase your crops enough to pay for it self.

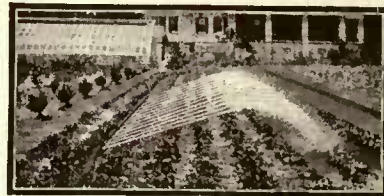
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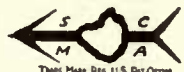
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Would you have a garden full of singing birds this summer? Just establish this cement bird-bath on your lawn. It measures 18" in diameter by 5" high, and is priced at \$6. House & Garden will buy it—or anything else from this issue—whenever you wish.

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In This June Number

for example, we show everything for the country house, from an iron fence to a bird-bath. There are convenient fittings for the sleeping porch, country china and glassware, clever little screens and wardrobes for the small week-end cottage, a duck of a bridge-table, a decorative couch-hammock for indoor use, and the kind of garden furniture that isn't at all disconcerted by being rained on.

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We will tell you where to buy anything shown in our pages; or, if you prefer, we will gladly buy it for you without any service charge whatever. Simply tell us what you want; on what page it appeared; inclose a cheque for its stated cost; and the thing is done. Address your purchasing instructions to the



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"The pleasure of the birds is very interesting, and in spring the migrating birds make variety."

Old Japanese Stone Bird Bath, carved lotus shape (as illustrated).

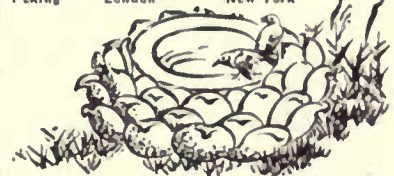
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EXPERTS

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MARBLE STONE TERRA COTTA

Putting the Farm on a War Footing

(Continued from page 76)

disposed of, if the task were undertaken with military efficiency.

Bulletins will not effect the change. This is one thing we must realize. How long could an invaded nation exist if its only defense consisted only of notices informing the individual how to protect himself?

When the danger became acute, as in the case of the hoof and mouth disease or the brown-tailed moth, we organized and fought it collectively. Large areas in the South have within recent years been free of the dreaded cattle tick, making a progressive animal husbandry possible for the first time in generations. But this long desired result was not accomplished until it was recognized that exhorting the individual was not sufficient.

In the field of plant diseases, tremendously important and interesting

work has been done in breeding and in developing disease resisting varieties. The photographs reproduced here tell their own story, one that to the layman is almost incredible. Take, for instance, the case of asparagus. In large sections the growing of asparagus on a commercial scale had to be practically given up for a number of years, until the final development of a "strain" or "variety" which was "commercially immune"—that is, immune to such an extent that it could be grown with practically no loss—made it possible to renew the industry on the very fields that had been abandoned. Soy beans, cow peas, cotton, cabbage, potatoes, watermelons and many other products have been worked with in the same way, with almost complete success from the commercial standpoint.



Early Italian Wall Furniture

(Continued from page 31)

preparatory *gesso*; gilding applied (with an underlying *gesso* base) to portions of carved relief without the accompaniment of other applied color, to contrast with the rest of the walnut ground; modeling in *gesso*, or rather building up a *gesso* base with repeated brush applications, over a crudely carved foundation, as a ground for subsequent polychrome and gilt enrichment; carving in bold relief, without any additional method of embellishment; flat or incised carving, for which consult Figure 6; marqueterie or inlay, and finally, paneling by means of applied mouldings.

The *credenza* were about 4' to 4½' high and of a proportional depth, and stood either upon a moulded plinth or upon feet. Their length varied greatly. They also varied widely in the amount of ornamentation; some were exceedingly ornate while others, especially towards the end of the 16th Century and in the 17th Century, were restrained and simple. All were dignified, and there is no piece of old Italian furniture from which we of today may learn a more profitable lesson. The *credenza* served in lieu of a sideboard and those who are fortunate enough to secure one now generally employ it in that capacity.

BUILDING UP THE COLOR

As a preparation for the color and gold, a coating of *gesso* was first spread over the surface to be treated, and often an additional red coat was laid on before the application of gold leaf. It was an almost invariable practice to use one of these processes, and frequently both, before applying pigment or gold leaf. The practical advantages derived from this carefully laid *gesso* coat were an absolutely smooth ground free from any flaw or grain or other unevenness in the wood, ease in burnishing the gold, and a glowing freshness of color impossible of achievement in any other way. Tempera colors were used, and even today they retain their brilliance to a remarkable degree.

The process of *sgrafito* work consisted of laying an unbroken coat of gold leaf or gold leaf plant over the foundation of *gesso* and red size. Over the continuous gold ground solid tempera color was next brushed on, and then finally the gold arabesque design was revealed by scraping or scratching away the last applied layer of pigment with a wooden graver. Hence came the name *sgrafito*, or scratched.

THE CREDENZA

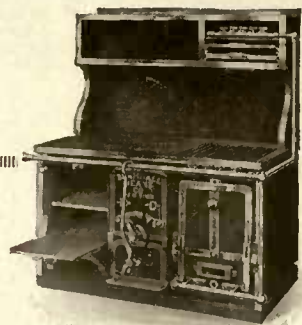
Next to the *cassone*, one of the most typical and important pieces of wall furniture was the *credenza* (Figures 11 and 12), which has two, three or four doors in front and usually, though not invariably, contained shallow drawers, corresponding to the door divisions, just under or as a part of the cornice at the top.

CUPBOARDS AND WARDROBES

A first cousin to the *credenza* is the console cupboard such as is shown in Figure 4. This is almost invariably of carved walnut, has a pair of doors in front with a drawer above them, stands on a moulded plinth and is about 3' high by 20" wide. Either singly or in pairs, these carved console cupboards or cabinets lend themselves agreeably to use in our modern interiors. Larger but closely akin to them are the cabinets in two stages with doors in each stage. They are broader than the consoles and of about twice their height (see Figure 5). Other cabinets larger still, with doors and drawers, were common and there were considerable variations not only in size and in some of the minor features of arrangement, but also in the manner and quantity of ornament applied. Nevertheless, the fundamental bipartite division, lower and upper, remained unchanged.

WRITING CABINETS AND HANGERS

Writing cabinets (Figures 1 and 2), with drop fronts and numerous small drawers inside were made to be supported either on a table or on a stand especially constructed for the purpose. There were likewise other drop front writing cabinets or secretaries having a solid cupboard base with doors. Both forms were of admirable lines and it is not difficult to trace their descendants in the cabinet work of later centuries in England and in various Continental countries. The carved ornamentation was in general the same as that already noted in connection with the *cassone*.



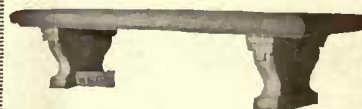
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